STEREO/BF 19042

LF 18042

EPIC STEREO

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TOKYO

the romantic music of Asia



STEREO
BF 19042

EPIC
STEREO

THIS RECORD IS DESIGNED FOR USE ON 33⅓ RPM STEREOPHONIC REPRODUCERS.

TORAGEE

the romantic music of Asia

SIDE ONE

SAKURA (Japan)	P.D.	3:10
ARIRANG (Korea)	P.D.	3:05
PHILIPPINE AIRS (Philippines)	P.D.	3:50
MAK INANG (Malaysia)	P.D.	2:56
BOATING ON THE LAKE (China)	P.D.	2:22
FARMERS FOLK DANCE (Thailand)	P.D.	2:50

Enchanting. Warm. Breathtaking. Poetic. Intriguing. Irresistible. There is no faster way to run out of adjectives than to attempt to describe the romantic music of Asia. From Japan, China, Thailand, Malaysia, Korea and the Philippines come the ageless melodies and enticing rhythms represented in this unusual album.

Recorded in the Philippines under the baton of arranger-conductor Leopoldo Silos, each song in this collection possesses a dramatic intensity and immediacy while retaining its timeless, traditionally evocative charm.

SIDE TWO

SONG OF THE RUINED CASTLE (Japan)	P.D.	3:26
TORAGEE (Korea)	P.D.	2:43
SAMPAGUITA (Philippines)	P.D.	3:28
ZAPIN (Malaysia)	P.D.	2:40
SONG OF THE GREAT WALL (China)	P.D.	3:29
PRIMA DONNA SRI NUAN (Thailand)	P.D.	2:37

Cover Photo: Frank Lerner

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LA POTENCIA



La Potencia



Lado A

1. **FACUNDO**
(Eddie Almonte)
Arreglo: Andres De Jesús • Canta: Eddie
2. **LAS MUJERES DOMINAN**
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
3. **YO TU ERES MIA**
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie

Lado B

1. **LA VIDA SIN TI**
(D.R.)
Arreglo: Andres De Jesús • Canta: Jessie
2. **YO TAMBIEN SOY SENTIMENTAL**
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
3. **TE PERDI**
(D.R.)
Arreglo: Andres De Jesús • Canta: Pedro

• ORQUESTA LA POTENCIA •
Brenny "Dumbo" Rivera • Director Musical, Bajo
Franklyn "El Terror" Taveras • Cantante
Eddie Almonte • Cantante
Pedro Javier • Cantante
Larry Spencer • Primera Trompeta
Larry Wilson • Segunda Trompeta
Harry Suarez • Tercera Trompeta
Sammy Pérez • Saxofón
Roberto Escoto • Saxofón
José "El Guacharo" Rincon • Tambore
Robert Gil • Güiro
Eddie "El Checal" Corporan • Conga
Domingo "El Son Son" Ruiz • Piano

Mil Grecias A Todos Los Artistas Que Cooperaron Con La Realización De, Este Nuestro Primer L.P. — La Potencia

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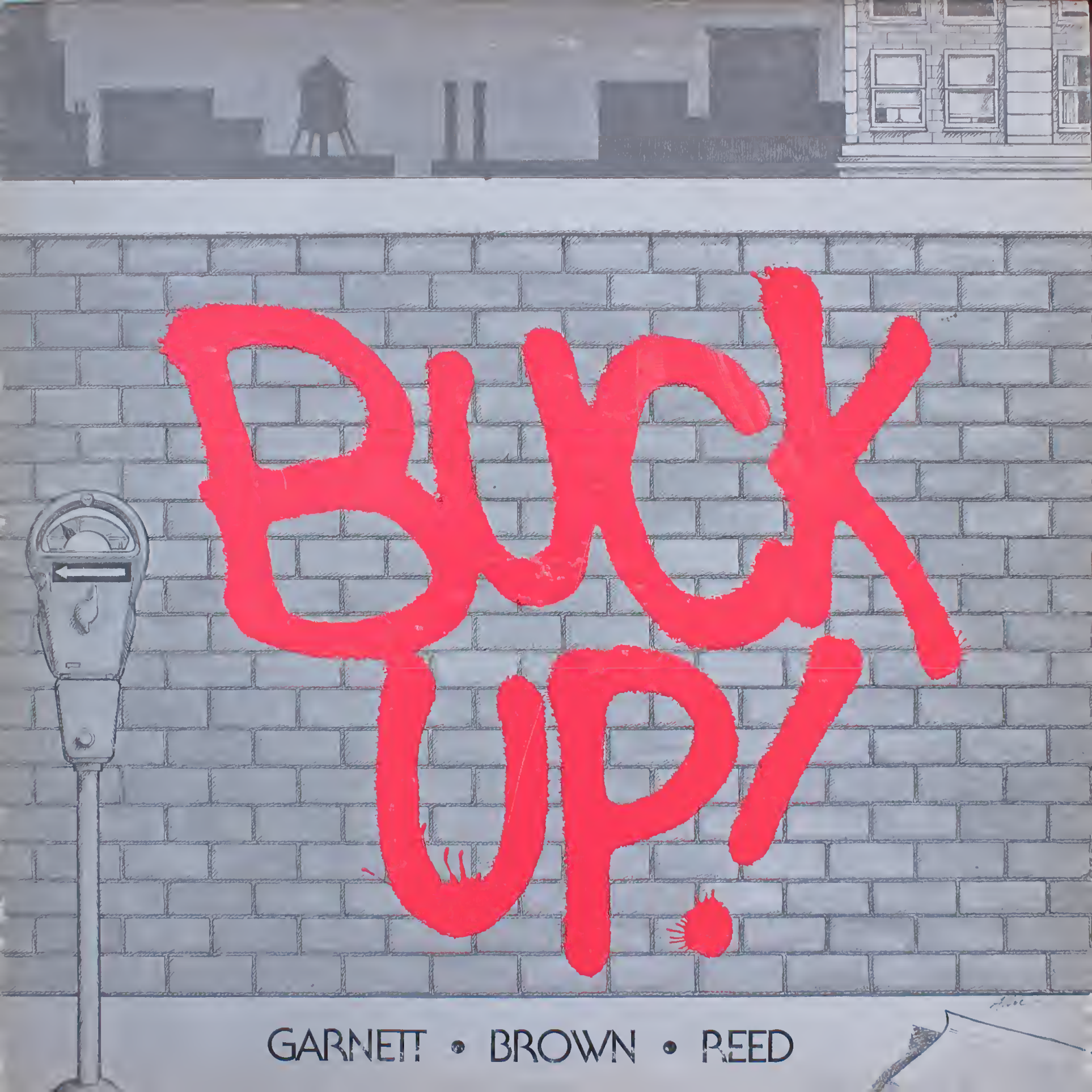
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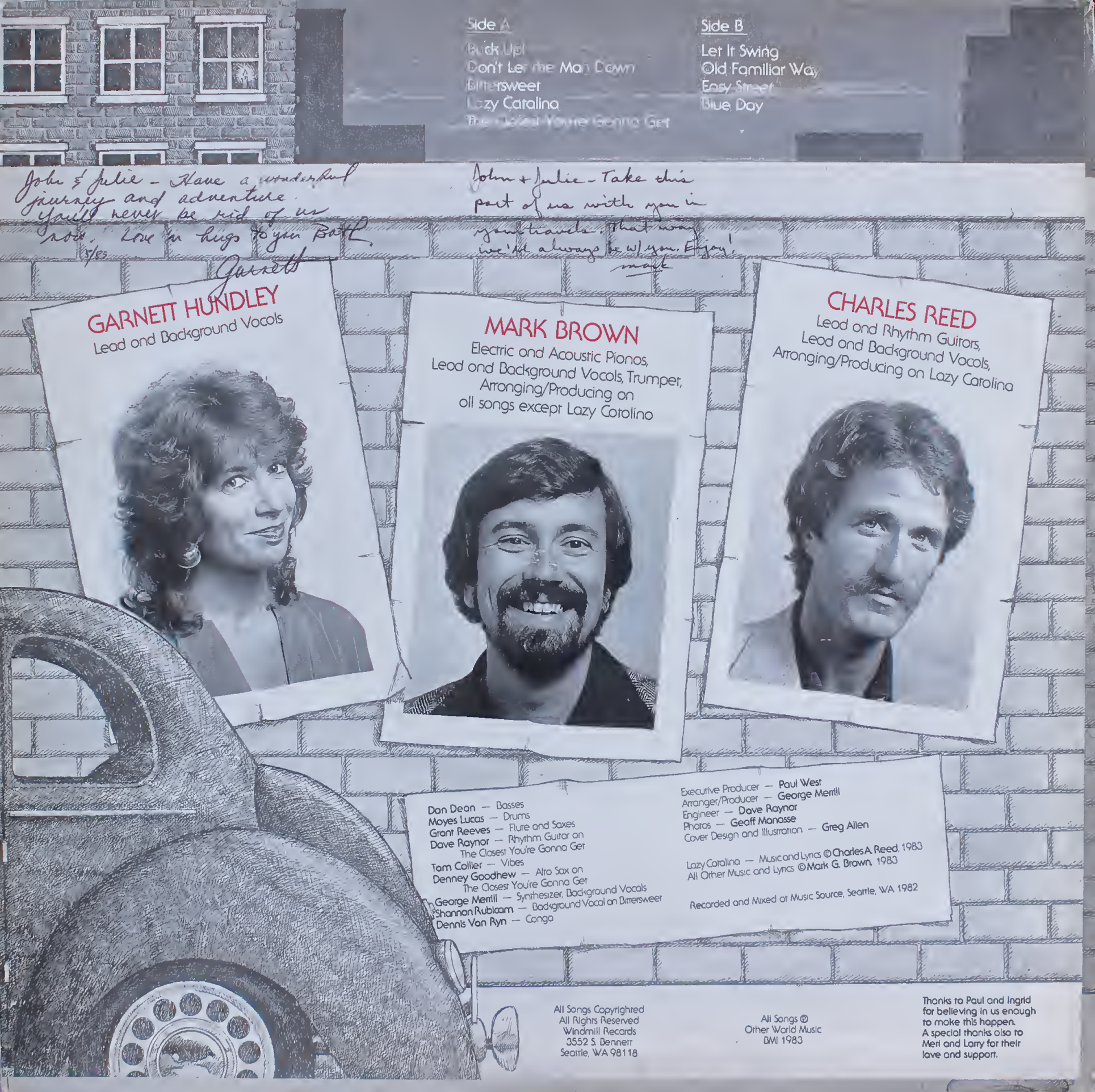
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TERROR RECORDS TR-1152


BUCK UP!
GARNETT • BROWN • REED


Side A
Buck Up!
Don't Let the Man Down
Bittersweet
Lazy Catalina
The Closest You're Gonna Get
Side B
Let It Swing
Old Familiar Way
Easy Street
Blue Day
John & Julie - Have a wonderful journey and adventure. You'll never be rid of us now. Love in hugs to you Both
5/83
Garnett
John + Julie - Take this part of us with you in your travels. That way we'll always be w/ you. Enjoy!
mark
GARNETT HUNDLEY
Lead and Background Vocals
MARK BROWN
Electric and Acoustic Pianos,
Lead and Background Vocals, Trumpet,
Arranging/Producing on
all songs except Lazy Catalina
CHARLES REED
Lead and Rhythm Guitars,
Lead and Background Vocals,
Arranging/Producing on Lazy Catalina
Dan Dean — Basses
Moyes Lucas — Drums
Grant Reeves — Flute and Saxes
Dave Raynor — Rhythm Guitar on
The Closest You're Gonna Get
Tom Collier — Vibes
Denney Goodhew — Alto Sax on
The Closest You're Gonna Get
George Merrill — Synthesizer, Background Vocals
Shannon Rubicam — Background Vocal on Bittersweet
Dennis Van Ryn — Conga
Executive Producer — Paul West
Arranger/Producer — George Merrill
Engineer — Dave Raynor
Photos — Geoff Manasse
Cover Design and Illustration — Greg Allen
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Seattle, WA 98118
All Songs ℗
Other World Music
BMI 1983
Thanks to Paul and Ingrid for believing in us enough to make this happen.
A special thanks also to Meri and Larry for their love and support.


MUJER DE TODOS, MUJER DE NADIE
DANIELA ROMO
DOUBLE DECKER
610-439-3600
$ 1.00
Made in USA


7863-55681-1
1 De mi enamórate
Veneno para dos
No, no le creas
Coco loco
Me alimento de ti
a dueto con Mijares
Ayer pensé
2 Confesiones
Adelante corazón
La batalla del amor
Mujer de todos, mujer de nadie
Bastará
El mundo acabará
Una producción EMI CAPITOL DE MEXICO
Realizada por G. P. FELISATTI
Productor Ejecutivo MIGUEL BLASCO
Arreglos Musicales G. P. FELISATTI
J. GLUCK
L. CERRONI
Fotografía MAX CLEMENTE
Diseño J. VICENTE DIOSDADO G.
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CHARLIE BARNETT
and the
Correctones
Lear's
Fool



CHARLIE BARNETT: Lead Vocals and Keyboards

The Correctones:
CHUCK UNDERWOOD: Guitars
BOB SIMS: Drums and Percussion
JOHN SPRUNG: Fender Bass
TOMMY LEPSON: Keyboards
SARA PICILLO: Background Vocals
BOB SIMS, ELLIS WOODWARD: Additional Background Vocals

The Correcthorns:
CHRIS BATTISTONE: Trumpet and Trumpet Solo
JIMMY LAY: Trumpet
SCOTT YOUNG: Flute, Alto Sax, and All Sax Solos
PHIL BURLIN: Tenor Sax
DON NEW: Baritone Sax

The Party Chorus:
ED, PHIL, SARA, CHARLIE, CHUCK, and EDWARD

La Drague:
CHRISTIAN et ANNIE BAYRES

Special thanks to ED EASTRIDGE and PHIL BADELL

Recording Engineer: JIM CRENCA
Additional Engineering: TOM McCARTHY and JOHN BRITTAIN
Mixing: JIM CRENCA
Additional Mixing: TOM McCARTHY
Recorded at Big Mo

Photography: DOUG BARBER
Art Direction: ANDREW HOLLAND

All songs written and arranged by CHARLIE BARNETT
Co-production by TOMMY LEPSON and JIM CRENCA

Produced by CHARLIE BARNETT

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Side One:
MAN'S MUSIC
LEAH'S POOL
SPEAK TO ME
I'M TOO YOUNG TO BE THIS OLD

Side Two:
THAT'S ROCK AND ROLL
UNCOMMON NIGHT
BOYS' NIGHT OUT
SPEAKING IN A FOREIGN LANGUAGE

Jacket Made in Canada

DANCE AEROBICS





DANCE AEROBICS

"JUMP, CLAP, & BOOGIE"

Have fun and feel free as you assert your God-given right to be totally fit. Do this one thing for yourself and you will pour happiness over all.

Dance Aerobics provides an attractive fitness program to trim the body and tone the muscles while exerting the cardiovascular system. Overall efficiency and youthful vigor will be yours. Look sharp! Feel great!

This album contains the music for fifteen illustrated routines (Jr.-Sr. High / Adult level) in Maxine Polley's Dance Aerobics paperback. The total package provides the tools for a dozen weeks of fitness for both "independents" at home and leaders on the job. "Physical fitness is more than letting your fingers walk through the yellow pages," says Erma Bombeck. So let's jump, clap, and boogie now!

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ABOUT MAXINE



Maxine Polley is an author, the Dance Aerobics Instructor at both Colorado State University (dce), Fort Collins, and Metropolitan State College, Denver, as well as a Clinician on the Governor's Council for Health Promotion and Physical Fitness.

She attributes her early fitness to acrobatic training begun at age five, six years at Dotty McGill's School of Dance, marching five years with the National Champion Plaidettes Drill Team, and touring the United States and Canada with the lucky Girls Acrobatic Team.

Valedictorian of her high school, cum laude graduate of Slippery Rock State College, Maxine received her Masters in Physical Education and has completed the doctoral coursework at the University of Northern Colorado, Greeley. Maxine resides in Fort Collins with her husband, Dr. Dale Polley, Director of Special Education Services, and their childern, Rex, Dee and Dana (members of her Aerobic Angels Dance Team.)

DANCE AEROBICS, P.O. Box 8511, 1025 Lemay, Fort Collins, Colo. 80524
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Dance Aerobics Book . . . . . Anderson World Publications
1400 Stierlin Road
Mountain View, Calif. 94043

Manufactured by . . . . . A & R Record Manufacturing Corp.
Dallas, Texas

ROUTINES: "Dance Aerobics" paperback ($5.95), 160 p. ISBN: 0-89037-186-5
(prepay single book orders)

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SONGS FOR CHILDREN WITH SPECIAL NEEDS RECORD 2

bowMAR PUBLISHING

SONGS FOR CHILDREN WITH SPECIAL NEEDS (Album 2)

Collected and Edited by FRANCES COLE, *Curriculum Coordinator-Music, El Monte School District, California and Editor of the handbook,* "Music for Children with Special Needs," *published by the California Association for Supervision and Curriculum Development, Southern Section.*
Instrumental Arrangements and Direction by Edward B. Jurey, *Supervisor in Music Education, Los Angeles City Schools, Calif.*

1. GREETINGS
Good Morning, Merry Sunshine
The Flag
Weather

2. SINGING GAMES
Fingers, Nose and Toes
Join Into the Game
Round and Round the Village
See Me

3. RHYMES AND JINGLES
Band of Angels
Down at the Station
Garden Thought
Little Red Caboose

4. SINGING SOUNDS
Busy Bee
Are You Sleeping?
Lullaby
Three Ducklings

5. SPECIAL DAYS
Three Little Witches
Pray God Bless
Santa's Stocking
Wind Through the Olive Trees

GOOD MORNING, MERRY SUNSHINE

1. Good morning, merry sunshine
How did you wake so soon?
You scare the little birds awake,
And shine away the moon.
2. Good morning, merry sunshine,
How did you wake so soon?
You warm the tiny ants awake,
And sbine away the moon.
3. Good morning, merry sunshine,
How did you wake so soon?
You kiss the little flowers awake,
And shine away the moon.

THE FLAG *Traditional*

1. Raise the flag at sunrise
Raise it to the blue skies,
Then salute its colors true,
Red and White and Blue.
2. Sunset is the right time,
Just before the night time,
Then we'll put the flag away,
For another day.

WEATHER *George Castro (age 10)*

1. We don't have any rain today.
We don't have any rain today.
We don't have any rain.
2. We don't have any sun today.
We don't have any sun today.
We don't have any sun.

FINGERS, NOSE, AND TOES

(Traditional Words and Tune)

1. Put your fingers on your nose, then your toes,
Put your fingers on your nose, then your toes,
Put your fingers on your nose,
put your fingers on your nose,
Put your fiigers on your nose and then your toes.
2. Put your fingers on your nose, then your cheeks,
Put your fingers on your nose, then your cheeks,
Put your fingers on yor cheeks
and then leave them there for weeks,
Put our fingers on your nose and then your cheeks.
3. Put your fingers on your nose, then your hair,
Put your fingers on your nose, then your hair,
Put yor fingers on our hair
and then wave them in the air,
Put your fingers on your nose and then your hair.

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JOIN INTO THE GAME

Let ev'ry one clap hands like me
Let ev'ry one clap hands like me
Come on and join into the game
You'll find that it's always tha same!
Same pattern:
Let ev'ry one whistle like me (etc.)
Let ev'ry one laugh like me (etc.)

ROUND AND ROUND THE VILLAGE

1. Round and round tha village,
Round and round the village,
Round and round tha village,
As you have done befora.
2. In and out the windows,
In and out tha windows,
In and out the windows,
As you have done bafore.
3. Stand and face your partner,
Stand and face your partnar,
Stand and face your partner,
And bow before you go.
4. Follow me to London,
Follow me to London,
Follow me to London,
As you hava done before.

SEE ME *Frances Cole*

1. See me touch my head
See me touch my faca
Then I stretch my hands up high
I can almost reach the sky
Oh, sea what I can do.
2. Sse me shake my hand,
See me shake my foot
Then I stretch my hands up high
I can almost reach the sky
Oh, see what I can do.

BAND OF ANGELS

There was one, there were two,
there were three little angels,
There were four, there were five,
there were six little angels,
There were seven, there were eight,
there were nine little angels,
Ten little angels in that band.
Oh wasn't that a band, *Sunday morning,
Sunday morning, Sunday morning!
Wasn't that a band, Sunday morning,
Sunday morning soon!

*Substitute name of any day

DOWN AT THE STATION

Traditional Round

1. Down at the station
Early in the morning
See the littla puffer billies
Standing in a row
See the engine drivar
Pull the little handla.
Choo Choo! Wsh! Wsh! Off we go!

GARDEN THOUGHT

David Petrunio (age 9) Wilkerson School

1. Plant a seed, watch it grow.
Use a rake, use a hoe.
When you use a rake and hoa,
You can expect something to grow.

LITTLE RED CABOOSE

1. Littla red caboose, littla red caboosa,
Little rad caboose bahind the train.
Smokestack on its back, hangin' down the track,
Little red caboose behind the train. — Toot!
2. Little red caboosa, littla rad caboosa,
Little red caboosa bahind tha train.
Coming round the band, hangin' on tha and,
Little red caboose behind tha train.

Other things to sing about and act out:

3. Climbing up a grada, slowing till it's mada,
4. Easing gently down, stopping in a town,
5. Rattling on its way, travalling night and day,

"Little Red Caboose" from Book 1 of Growing with Music by Wilson, Ehret, Snyder, Hermann and Renna, © 1965, Prentice-Hall, Inc. Used by permission of the Publisher

BUSY BEE *Lyrics by Anna Shepard*

1. Busy, busy bee,
Humming merrily;
Flying all the meadows over
Sipping honey from the clovar,
Busy, busy bee.
2. Busy, busy bee,
Humming merrily;
While the days are warm and sunny
Storing up your winter honey,
Busy, busy bee.

"Busy Bee" from New Music Horizons, Book 2 © 1956, Silver Burdett Co.

ARE YOU SLEEPING?

1. Are you sleeping, are you sleeping,
Brother John, Brother John?
Morning bells are ringing,
Morning bells are ringing,
Ding, ding, dong; ding, ding, dong.

LULLABY

Bye, bye, rockabye,
Go to sleep my baby, bye. (2)

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THREE DUCKLINGS

1. Three little ducklings, dasb, dasb, dash,
Jumped in the duck pond, splash, splasb, splasb.
2. Heads went down and tails went SWISH.
They said, "Hello," to a big, black fish.
3. When mother called them, quack, quack, quack,
Three little ducklings swam right back.

THREE LITTLE WITCHES

1. One little, two little, three little witches,
Fly over hay stacks, fly over ditcbes,
Slida down moon beams without any hitches,
Hi, ho; Halloween'a here.

PRAY GOD BLESS *Traditional*

1. Pray God bless all friends here,
A merry, merry Christmas and a Happy New Year.

SANTA'S STOCKING *by Lynette Young*

1. Who fills Santa's stockings?
I wonder to myself.
Can it be a Christmas angal,
Or a busy little elf?
2. Santa's trip is ovar
And he's tired as he can be.
I wonder if he wishes to be just a child like me?
3. Oh I'm sura he's not forgotten
in his home so far away.
For tha joy ha brings to othars,
Ha'll be blest on Christmas day.

WIND THROUGH THE OLIVE TREES *Traditional Carol*

1. Wind through tha oliva trees, softly did blow,
Round little Bethleham, long, long ago.
2. Sheep on the hillside, lay whiter than snow.
Shepherds ware watching them, long, long ago.
3. Then from the starry skies, angals bent low.
Singing thair songa of joy, long, long ago.
4. For in a manger bad, long, long ago,
Christ cama to Bathlaham. long, long ago.

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FORCE OF NATURE
Tommy

STOP ! ! ! ! Do not read these notes until you have listened to this album . . . and if you are playing this album and reading these notes then stop reading and listen ... because this album deserves your full attention. Now that you have heard this album then you are aware of the magic that has been captivated and placed in the waxed grooves for you to focus your listening apparatus towards. For this is not the kind of album that one can vividly define or categorize ...it is a many-faceted gem of art that contains all of the raw musical elements that it takes to make a great-sounding album ... in addition it also has the same finesse and the experience of seasoned musicians that combine their talents to create the FORCE OF NATURE. This is a dynamite album, the producers, Joseph B. Jefferson and Bruce Hawes and Warren Williams, the group's manager, have a great deal to be proud of. I know that you will love this album; I do. This album does not fool around because it is not nice to fool with the FORCE OF NATURE.

STEVIE WONDER

FORCE OF NATURE
Produced by
Jefferson / Hawes

SIDE ONE

DREAMS
Written by G. James
Arranged by Jack Faith

FOOL'S WONDERLAND
Written by B. Hawes
Arranged by Jack Faith

A SPEAR AND A FEATHER
Written by J. Faison, D. Harman
Arranged by John Faison, Donald Harmon

A LITTLE BIT OF SOMETHING
Written by J. B. Jefferson
Arranged by Jack Faith

IE MAN JA (YA-MON-YA)
Written by J. Walker
Arranged by J. Walker

SIDE TWO

WHY DO I FEEL LOVE (FANTASY)
Written by J. Faison, D. Harman
Arranged by Jack Faith

SIGNS OF OUR TIMES
Written by B. Hawes
Arranged by Bruce Hawes, Joseph B. Jefferson

CLOUDS
Written by J. B. Jefferson, B. Hawes
Arranged by Jack Faith

THOUGHTS
Written by J. B. Jefferson, B. Hawes, J. Faison
Arranged by Jack Faith

SIMBA*
Written by B. Sigler
Arranged by Bunny Sigler

*Produced by Bunny Sigler
Engineered by Jay Mark and Don Murray
Recorded at Sigma Sound Studios—Phila., Pa.
Mastered at Frankford / Wayne
Recording Labs, Phila., Pa.
"The Sound of Philadelphia"
Songs published by Mighty Three Music, BMI
Sole Administrator: Blackwood Music, Inc.

Force Of Nature Personnel:
RONALD JAMES—Lead Guitar, Vocals
DONALD HARMON—Rhythm Guitar, Vocals
JOHN FAISON—Bass, Lead Vocals
HARRY DIXON—Organ, Flugel Horn, Trumpet, Flute, Vocals
WARREN PATTERSON—Trombone, Vocals
ROZELL RANDOLPH—Trombone, Sax, Vocals
CLEVELAND BRUNSON—Congas, Timbales, Vocals
JAMES WALKER—Congas, Bongos, Timbales
GERALD JAMES—Drums
BRIAN EVANS—Lead Vocals
Additional Personnel:
Special Thanks to Our Background Girls
Deborah Stockton, Cynthia Biggs and
Helen Jefferson
With the Assistance of Don Renaldo and His Strings
Dexter Wansel Programming of Putney Synthesizer
Art Direction: Ed Lee
Front Cover Photo: Robert Monroe
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Together We Sing

Songs of praise and celebration
for all seasons
St. Thomas the Apostle Folk Group
West Hempstead, N.Y.

Together We Sing

Elise Aragón - guitar
Kathy Breheny
John Burke - guitar
Monica Callahan
Angela Castle - alto recorder
Carol Chiulli - tambourine
Laura Chiulli
Maria Chiulli
John Coban
Mary Jane Coneys
Brendan Dean
Kathy Dean
Ann Delaney - guitar
Michael Ferrara - electric bass
Kathy Greve
Tricia Hoyecki
Regina Mascia
John Mc Guire - guitar
Janice Miller - flute
Carolyn Moran
Kathy Moran - guitar
Kathy Murphy
Jeanine Nizza
Rosemary Nola
Thea Pellman
Irving Sambolin
Clare Serio - guitar
Geralyn Serio
Mary Serio - guitar
Fr. Gene - moderator

Side 1

Though the Mountains May Fall - Dan Schutte, S.J.
Emanuel - Tim Manion
Glory to God - Dan Schutte, S.J.
The Cry of the Poor - John Foley, S.J.
This Little Light

Side 2

Be Not Afraid - Bob Dufford, S.J.
Shepherds and Kings - Gregory Norbet, O.S.B.
You Are Near - Dan Schutte, S.J.
Song of Thanksgiving - Darryl Ducote
How I Rejoiced - Paul Quinlan

Special thanks to Fr. Bill Costello, our pastor, and all the priests for their support, and to our parishioners, who have always been a source of encouragement to us as we sing together. We offer our music as part of ourselves, in thanks.

- St. Thomas Folk Group

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Composer Gregory Norbet, O.S.B.

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GEORGE BENSON



BLUE BENSON

PD-1-6084

SIDE 1

BILLIE'S BOUNCE
Charlie Parker

George Benson—*guitar*/Herbie Hancock—*piano*/ Billy Cobham, Jr —*drums*/Ron Carter—*bass*/ Johnny Pacheco—*conga drums*

LOW DOWN & DIRTY
George Benson

George Benson—*guitar*/Herbie Hancock—*piano*/Billy Cobham, Jr —*drums*/Ron Carter—*bass*/Johnny Pacheco—*conga drums*
arranged by Tom McIntosh

THAT LUCKY OLD SUN (Just Rolls Around Heaven All Day)*
Haven Gillespie—Beasley Smith

George Benson—*vocal*/Paul Griffin—*piano*/Jimmy Johnson, Jr.—*drums*/Bob Cranshaw—*bass*/Buddy Lucas—*harmonica*
Garnett Brown—*trombone*/Clark Terry—*trumpet*/Arthur Clarke, George Marge —*tenor saxophone*
arranged and conducted by Horace Ott

George Benson's sudden ascent into the pop top ten, after well over a decade of finely crafted and sometimes exhilarating guitar playing, has left his original boosters, the jazz cognoscenti, in a quandry. On the one hand, Benson is very probably the most gifted jazz guitarist since Wes Montgomery, and therefore, the jazz fans argue, he is selling his talent short by tailoring his improvisations to the demands of pop arrangers and vocalizing on his top ten single, rock songwriter Leon Russell's "This Masquerade." But not all the jazz lovers are as harsh as this in their judgments, because Benson invests everything he does with a commanding musicality which even purists find difficult to resist.

Blue Benson, originally recorded in February and November of 1968, will be cause for rejoicing from both camps of Benson followers. On most of the performances Benson digs into the blues with sterling support from pianist Herbie Hancock, bassist Ron Carter, and drummer Billy Cobham, an all-star triumvirate then and now, and the prominent, propulsive Latin percussion of Johnny Pacheco. Most of these performances were on the Verve albums *Goodies* and *Giblet Gravy*, interspersed with more heavily arranged, pop-oriented items, and if the writer's memory serves him well, one or two of them were burdened with overdubbed horn or string arrangements. In any event, "Billie's Bounce," a charging, no-holds-barred version of the Charlie Parker blues line, has never been released in any form.

Benson's roots are blues roots, as he demonstrated on the PBS-TV John Hammond special in his blistering Charlie Christian re-creations, and as he has told numerous interviewers, among them *down beat's* Charles Mitchell. Asked whether the Pittsburgh music scene where he did his earliest playing was blues-funk oriented, Benson told Mitchell, "It was very blues and rhythm-and-blues oriented, at least the black stations that I listened to at the time were. My background is based mostly on that and pop music. The good thing about Pittsburgh was that it was loaded with very fine jazz players too. I played for a year or so across the street from a club that featured nationally famous jazz artists. Even though, at the time, I had had no desire to get into it, I heard jazz a lot."

These blues roots—with their attendant jazz sophistication—shine through on "Billie's Bounce," "Low Down and Dirty," and "Doobie Doobie Blues." "Billie's Bounce" and "Low Down and Dirty" also feature piano solos which are surely among Herbie Hancock's churchiest, most satisfyingly soulful recorded efforts. The mellower, more harmonically adventurous Benson is represented by a lovely "What's New" and the sweet simple "I Remember Wes." Last but not least, especially not for Benson fans who found his vocal on "This Masquerade" one of his more attractive recorded moments, "That Lucky Old Sun" finds Benson singing in a fervent, abandoned mood.

So, although it is primarily blues-colored, *Blue Benson* includes quite a few additional hues from the Benson spectrum. And it illustrates the truth of a remark Benson made to Chuck Mitchell, a remark which would have been sheer braggadocio coming from most performers. "Everything I play is mine," he said, "once I hit that first note."

—Robert Palmer

SIDE 2

THUNDER WALK
Harold Ousley

George Benson—*guitar*/Herbie Hancock—*piano*/Billy Cobham, Jr.—*drums*/Ron Carter—*bass*/Johnny Pacheco—*conga drums*

DOOBIE, DOOBIE BLUES
George Benson

George Benson—*guitar*/Bob Cranshaw—*bass*/Jack Jennings—*conga drums*/Jimmy Johnson, Jr —*drums*
arranged by Horace Ott

WHAT'S NEW*
Bob Haggart—Johnny Burke

George Benson—*guitar*/Herbie Hancock—*piano*/Billy Cobham, Jr.—*drums*/Ron Carter—*bass*/Johnny Pacheco—*conga drums*

I REMEMBER WES
George Benson

George Benson—*guitar*/Paul Griffin—*piano*/Leo Morris—*drums*/ Chuck Rainey—*Fender bass*/Jack Jennings—*vibes*
The Winston Collymore Strings/Arthur Clarke, George Marge—*tenor saxophone, flute*
arranged and conducted by Horace Ott

All selections BMI except • ASCAP

Originally produced by Esmond Edwards/Recorded February and November, 1968 / Reissue Engineering: Tony May, Edwin Outwater
Design: Peter Corriston/Photography: Alen MacWeeney

Also available on 8-Track (8T-1-8084) and cassette (CT-1-6084) /℗ © 1978 Polydor Incorporated, Manufactured and Marketed by PolyGram Records Inc., 810 Seventh Avenue, New York, N.Y. 10019, Printed in U.S.A. Previously released on Verve albums V6-8749 and V6-8771

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AMON DÜÜL II
PHALLUS DEI



PHALLUS DEI

AMON DÜÜL II

6.24442
AP



Side One

Kanaan 3:56

Dem Guten, Schönen, Wahren 6:00

Luzifers Ghilom 8:02

Henriette Krötenschwanz 1:59

(1. – 4.: Amon Düül II)

Side Two

Phallus Dei (Amon Düül II) 20:45

Dieter Serfas	(dr, electric cymbals)
Peter Leopold	(dr, perc., grand piano)
Ehret	(bongos, vocals, violine)
Renate Knau	(vocals, tambourin)
Lutz Welnzierl	(guitar, 12-string-bass)
Chris Karrer	(violine, guitar, 12-string-guitar, sopran-sax, vocals)
Falk Rogner	(organ, Synthesizer)
Dave Anderson	(bass)
Guests:	
Holger Trülzsch	(turkish drums)
Christian Borcherd	(vibraphon)

Produced by Olaf Kübler
All compositions, arrangements and lyrics by Amon Düül II
Cover design: Amon Düül II
Photos: Amon Düül II and Gerd Stein
This album is dedicated to Irmgerd Weigelt

„Kommet zu Hauf in den Katakomben von KANAAN (3'56). Wer hat sie, in einer violetten Stunde durch das Schlüsselloch gesehen, die Priester auf Teleon, eingeflogen als Attraktion zur intergalaktischen Monstershow." Derselbe auch der KINDERMÖRDER (6'00), erlauchter Erfinder der Weltraummesse von Tibet, als er den Karawanenwagen bestieg. „Geier von Sobotin, jeder ist ein Komponist, wenn er den Schnittpunkt zweier Parallelen im Unendlichen findet." Unerwartet betrat LUZIFERS GHILOM (8'02) den magischen Kreis, um den sich Polka und Ländler drehn, und die Ohren der Gemeinten neigten sich gen Morgen. Er kam mit elektronischen Schwingen aus dem Tal der einbalsamierten Engel, wo im Wehrsagersom gregorianische Verwesungen HENRIETTE KRÖTENSCHWANZ (1'59) beklagen. Abgehoben von den Fischen mit [illegible] Messern in den Händen: „PHALLUS DEI" (20'45). Heil unseres Geschlechts, WAHREN.

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12D-2011
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(12D-2011AS)
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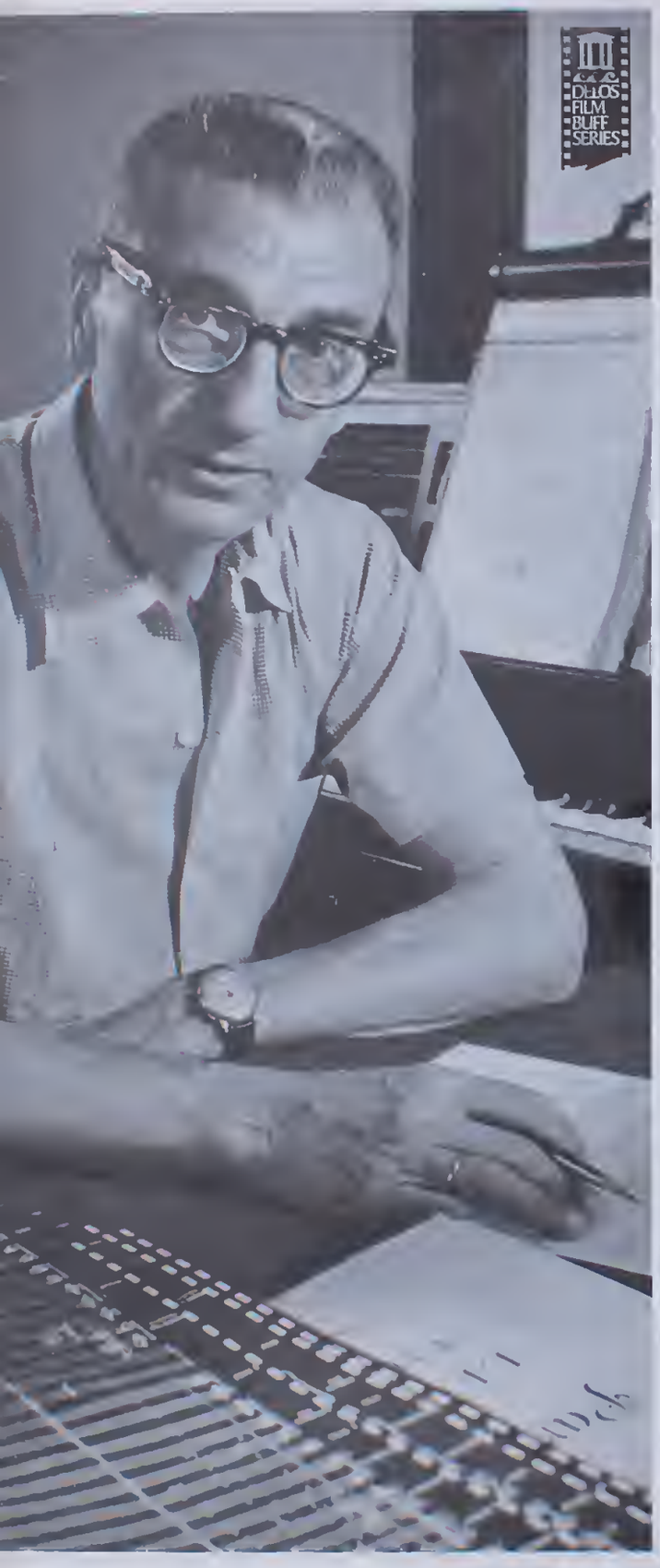
The Film Music of Bronislaw Kaper

played by the composer



DELOS FILM BUFF SERIES

Mutiny on the Bounty
Lili
The Glass Slipper
Butterfield 8
Auntie Mame
The Chocolate Soldier
Invitation
The Brothers Karamazov
Green Dolphin Street
The Swan
Lord Jim
San Francisco



The Film Music of Bronislaw Kaper

Side 1		Side 2	
Mutiny on the Bounty	3:20	Invitation	3:07
Lili	6:43	The Brothers Karamazov	6:14
The Glass Slipper	9:40	Green Dolphin Street	9:37
Butterfield 8	13:28	The Swan	12:50
Auntie Mame	16:40	Lord Jim	15:38
The Chocolate Soldier	19:33	San Francisco	18:14

That Bronislaw Kaper has been an important figure in the Hollywood musical firmament for the past forty years is something known to every fairly well informed film buff. That he is an exceptionally adept pianist is known only to his friends and acquaintances – a league that takes in just about everybody else in the Hollywood musical firmament, plus those involved in all facets of cultural life in Los Angeles. In point of fact, the LA musical milieu has no more avid supporter than Kaper and even though his identification is with the movies, he is the kind of musician who carries in his head – and performs at the drop of a suggestion – music ranging from Clementi to Szymanowski. Among his closest friends and admirers of his pianistic ability is Artur Rubinstein, who once told him, "The difference between the way you play the piano and the way others play it is that you make it sound the way you want it to sound and the others sound the way the piano wants it."

Kaper's love affair with the piano began at the age of seven when one was brought into the family home in Warsaw. The parents found that their son could play the instrument even though he had received no instruction. Within a year he played so well that he was given to showing off for guests. To please his father, a businessman, Kaper studied and completed a course in law, while at the same time taking courses in piano and composition. At the age of twenty-one he graduated from The Chopin Music School, a circumstance that required a public appearance – and a discovery that being a pianist requires more than talent. Recalls Kaper, "I was scared stiff at the idea of playing for an audience. I had to take a street car to the school, where my big piece was to be the Chopin F Minor Concerto, and I was praying that we would have an accident on the way. We didn't, and I passed, but I knew that the life of concert pianist wouldn't be for me."

Kaper went to Berlin to further his musical education and took a job writing songs for a cabaret in order to support himself. It was a time of burgeoning theatrical activity and Kaper was soon swept into the cauldron of German stage musicals and movies. He adapted and arranged material, accompanied artists, and discovered his talent for composition. The happy bustle of activity was curtailed by the rise of the Nazis and in 1933 Kaper, then married, moved to Paris, where he became a part of the French film industry. In the summer of 1935 Louis B. Mayer happened to be vacationing in Europe and everywhere he went he heard the song "Ninon," which Kaper had written for Jan Kiepura in Berlin. Mayer found out who wrote it, asked Kaper to come to his hotel in Paris and within an hour signed him to an MGM contract.

Arriving in early 1936, Kaper began what would stretch into a twenty-eight year association with MGM. What Max Steiner was to Warners, Kaper was to Metro. And had there been any doubt in Mayer's mind about bringing a European song writer into his midst, it would have faded fast with Kaper's melody for the title song of *San Francisco*, written shortly after his arrival (in collaboration with Walter Jurman). It was his good fortune to be able to write an instantly quintessential American melody. However, despite the enduring success of that infectious melody, there are others in this album that better pinpoint the quintessence of the composer. One of them is "While My Lady Sleeps," which Kaper wrote for Nelson Eddy to sing in the 1941 MGM version of *The Chocolate Soldier*. Others are the melodies from *The Glass Slipper* (1955) and *The Swan* (1956). Both were films dealing with romantic fantasy and both scores reveal the nature of the composer, a middle European of wit and charm.

It took Kaper several years to convince Louis B. Mayer that he was not simply a songwriter but a composer capable of writing complete scores for all kinds of films. In the Golden Age of Hollywood abundance it was considered enough for a man to be good at one job. It was not enough for Kaper, who went on to demonstrate his ability to provide background scoring for intense dramas as well as light hearted comedies. However, this album alludes mainly to the lighter side of his output since the choice of material was dictated by those of his melodies which have found favor with the public. This is especially true of *Lili*, for which he won an Oscar in 1953, and the theme from *Green Dolphin Street* (1947), whose minorish tones have made it a favorite among jazz musicians. Kaper's music for Elizabeth Taylor's *Butterfield 8* (1961) helped give that dubious picture a better tone and the "Gloria" theme probably contributed to Miss Taylor's winning of the Oscar. Skillful film composition often helps a picture seem better than it really is and the soap opera-like *Invitation* (1952) is a case in point. Another aspect of the art is to supply emotional dimensions perhaps not apparent in the visual. With one of his themes for *Auntie Mame* (1958) Kaper strove to underline the sentiment and gentleness of that madcap lady.

Among his own favorites in this album is *The Brothers Karamazov*, a film he claims he was absolutely determined to score. The two most recent items in this collection are both from expensive spectaculars – *Mutiny on the Bounty* (1962) and *Lord Jim* (1964) – that failed to live up to their promise. *Mutiny* suffered from comparison with the 1935 original except that its score was far superior. Here Kaper plays the main title and the love theme. *Lord Jim* was simply a flop and further proof that no matter how good the score, it can't save a ship that won't float. But a good theme can be pulled out to make a good song, as is the case with "The Color of Love." In lining up the album, this was a piece the composer placed on his 'must' list.

Bronislau Kaper is a man with a passion for music and his warm and humorous attitude toward life is truly reflected in both his composition and his playing. And after forty years of writing music for films, he does not feel that everything has been said and done. "No, if you're excited by something, you'll come up with new ideas. How many women have you known in your life? Then along comes another and you love her. You've seen eyes before, legs before, but wait – there's something different about this one, something in the eyes, in the voice, a smile, an expression, something in the way she walks. It's the same with films – all you need are a few little things and off you go again. If I were bothered by the *cliches* of the past, I couldn't live. Not just music. Life is also full of *cliches*. Don't fall for them."

—TONY THOMAS

Producer: *Tony Thomas* Executive Producer: *Amelia S. Haygood* Engineer: *Carson Taylor* Neumann Mastering: *Kenneth R. Perry* Art Direction & Design: *Tri-Arts, Inc.*
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[2] INSTRUMENTA[illegible]

SIDE B
[1] ALBUM VERSION [illegible]
[2] A CAPPELLA [illegible]



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Jonathan, David & Elbert

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3 NEW GUYS WITH NEW IDEAS ABOUT SINGING



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Jonathan, David & Elbert

3 NEW GUYS WITH NEW IDEAS ABOUT SINGING

WOKE UP THIS MORNING
(Adapted by MacMinn—Fromer—Fromer—Robinson), MRC Music Inc., (BMI) . . . 2:37

THE SWEETEST WINE
(Adapted by Jonathan—David—Elbert), MRC Music Inc., (BMI) . . . 3:15

YES, I SEE
(Adapted by Jonathan—David—Elbert), MRC Music Inc , (BMI) . . . 2:42

JUDY'S SONG
(Melvina Reynolds), MRC Music Inc., (BMI) . . . 1:10

IF I WERE FREE
(Adapted by Jonathan—David—Elbert), MRC Music Inc., (BMI) . . . 2:41

QUANTANAMERRA
(Adapted by Jonathan—David—Elbert), MRC Music Inc., (BMI) . . . 2:52

THREE KIDS
(Jon Fromer), MRC Music Inc., (BMI) . . . 2:10

FARE THEE WELL
(Adapted by Jonathan—David—Elbert), MRC Music Inc., (BMI) . . . 2:27

GO, LASSIE, GO
(Adapted by MacMinn—Fromer—Fromer—Robinson), MRC Music Inc., (BMI) . . . 2:10

HEY, NELLIE, NELLIE
(S. Silverstein), Hollis Music Inc., (BMI) . . . 2:21

ROAD SONG
(Mason Williams), Davon Music, (BMI) . . . 4:05

HANGMAN
(Adapted by MacMinn—Fromer—Fromer—Robinson), MRC Music, Inc , (BMI) . . . 2:53

Engineer: Dave Wiechman
Music Coordinator: Peter MacMinn
Produced by Jack Tracy

Our country's popular music has taken on a new character in the last few years. The great wave of rediscovered folk music has added to the amalgam of pop songs, rhythm and blues, country and western, and jazz, and has cast yet a new shading on the songs America sings.

Jonathan, David, and Elbert have grown up in this new era, and the songs they sing with such obvious enjoyment and skill are the new music of our times.

This is a new group, one recorded for the first time, but to say much more about them than to tell you they are young San Franciscans (Jon and David are brothers) who have grown up singing the songs of their generation would be unnecessary.

For it *is* the music they sing and write and play that is of importance here. From the vibrant *Woke Up This Morning* to the old English ballad, *Hangman*, these are songs of freedom, of love, of working, of wondering, and of hope.

Take, for example, *The Sweetest Wine*, a modern ballad with a tenderness and beauty to it that reflects young love yesterday, today, or tomorrow.

Or *Yes, I See*, a Bob Gibson song about the first major action by Negro regiments in the Civil War, when they attacked Fort Wagner on the last day of July. It stirs up the thunder.

Judy's Song is one that Jonathan and David grew up on—they come from a home that always is filled with music.

Guantanamera is a lyric written by the poet, Jose Martin, a year before he gave his life leading the struggle for Cuban independence in 1896. The trio captures its message remarkably.

Three Kids was written by Jonathan. Its message is universal, its beauty tranquil, yet forceful.

Fare Thee Well comes from Bob Dylan, and the direct vigor of his writing, unsapped by sentimentality, is easily apparent.

Go, Lassie, Go is an old Scottish lyric treated superbly by the trio. Listen, if you will, and smell the heather.

Hey, Nellie, Nellie was written by Shel Silverstein, noted chiefly for his humorous writing and sketches in *Playboy*. There is nothing funny about the message he offers in this rousing call, however.

Road Song comes from the pen of Mason Williams, who, many people suspect, is going to become a major songwriting voice. Strikingly constructed, the song is a lonesome call in the night that somehow also carries a brave reassurance.

These are some of the songs that Jonathan and David Fromer and Elbert Robinson sing. Savor them, enjoy them. They are the songs of a new American generation.

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David & Darys

"La Banda Show"



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Ta' toooo . . . .

LADO A

1. [illegible]
(DARIS CONTRERAS)
2. ME ENAMORO
(RAUL)
3. PIN PUM
(DAVID KENTON
IDEA CHEQUEO)
4. SCOBITA NUEVA
(DAVID KENTON)
5. MALA SUERTE
(RAUL)

LADO B

1. ME LA LLEVO
(D. CONTRERAS, RAUL)
2. ME VOY DE [illegible]
(MELVIN RAFAEL)
3. [illegible]
(DARYS CONTRERAS)
4. LOS [illegible]
(D. RESERVADO)

David & Darys
"La Banda Show"



Pensamiento

Nuestra meta es poder llevar [illegible] de nuestra musica [illegible] mensaje de paz y amor [illegible] va esta nueva entrega para llegar a ustedes y así cumplir el proposito antes mencionado.

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"La Banda Show"

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VUELVE ANGEL L. ARCELAY CON TUTO FELICIANO Y SU CONJUNTO

LADO A

1) De Las Mujeres no Se Habla	**— B. Carrero**	**2:56**
2) Gomorra y Zodoma	**— A. Vazquez**	**2:52**
3) Subiendo y Bajando	**— A. L. Arcelay**	**3:05**
4) Noche Buena Sin Pan	**— H. Machuca**	**3:55**
5) Flor Del Alma Mia	**— A. L. Arcelay**	**3:59**

LADO B

1) Besos Embenenados	**— H. Rosario**	**3:40**
2) Hasta El Ano Nuevo	**— A. L. Arcelay**	**3:20**
3) Jesus El Mesias	**— A. Vazquez**	**2:56**
4) Ni Falta Que Mehaces	**— A. L. Garcia**	**2:12**
5) Feminino y Masculino	**— J. Rosario**	**3:30**

FAMOUS

Volume 2
Love Affair with a Clarinet

Buddy De Franco
with Jose Feliciano Guitar



Ten original jazz pieces for clarinet
written and recorded in a two-album series by Buddy De Franco
Opus VI-X in this album. Clarinet and guitar music enclosed.

674



Buddy DeFranco

Volume 2

About This Album

This album and its companion piece, Volume 1, contain ten original jazz pieces written and performed by Buddy DeFranco on clarinet with accompaniment by Jim Gillis on guitar.

Included in each album is a booklet of these originals so that you can play along with DeFranco on Side One of the album or substitute for him on Side Two, which is a recording of the guitar track only.

The recording of these pieces is somewhat different from the usual album of jazz etudes because DeFranco improvises on the chord progression on each song for several choruses. It's fascinating to see what he does with the chord progression and should stimulate your imagination to push your ability to new levels.

The variety of tunes—Opus I through Opus X—ranges from a simple ballad to a somewhat intricate jazz samba, and includes most of the other modern styles.

Enjoy!

Keith M. Perkins

Side One
Listen to or play along with Buddy DeFranco, and on

Side Two
You sit in for DeFranco.

Keith M. Perkins, Producer
Joe Chietera, Engineer

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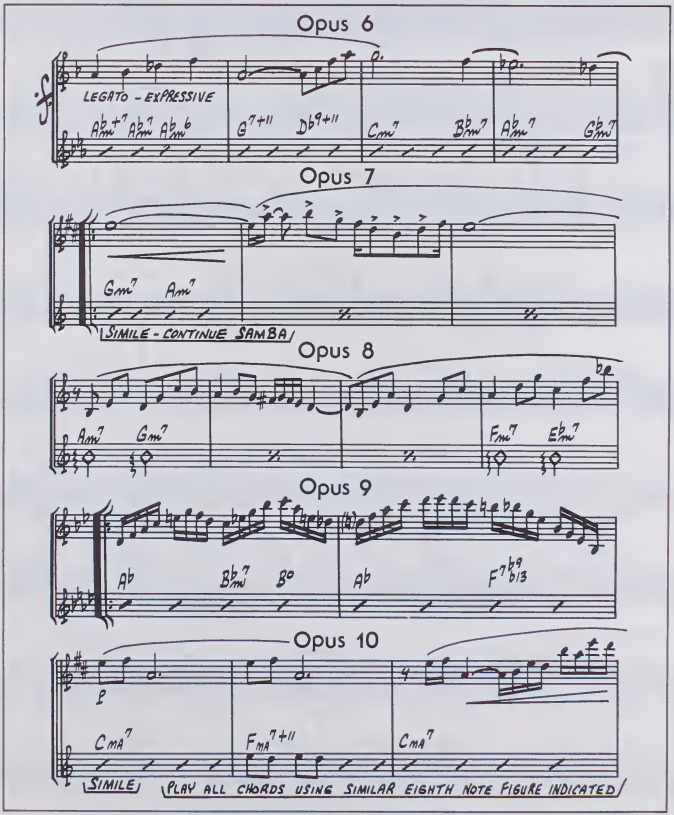
Buddy DeFranco uses a Yamaha YCL-61 clarinet exclusively and recorded this album using that instrument.

Cover photograph: Dick Luria, N. Y. C.

FAMOUS SOLOS

Volume 2

Love Affair With a Clarinet




ALTERNATIVE
FROM THE START

A L T E R N A T I V E

We hope you remember or have heard of Swing Street, Birdland, or the Savoy Ballroom. An era of days when you could hear your favorite Jazz Musicians any night of the week in your hometown area. Perhaps walk down 52nd Street and have a difficult time deciding which club to patronize first. This is part of our Jazz Heritage. Do the names Duke, Count, Prez, Dizzy, and Bird ring a bell? These are the artists or pioneers who laid the groundwork and tradition for what we Jazz Musicians play today.

Music is an Art Form which is constantly changing. There are those who choose to continue with, in some form or another, the style and music of the 'Masters'. Although the performers are different and the ideas varied, the foundation is there. This is the music of Alternative; to continue with this foundation so that the heritage may live on — hopefully forever.

With all of this in mind, we recorded this album in the traditional manner — no overdubbing and no laying down individual tracks. We set up in the studio, placed the microphones, and played/recorded. We tried to produce that 'live sound' and spontaneity of our music; just like the albums were done in the 50's and early 60's. We think we've succeeded, and hope you agree.

Side One

From the Start
Composer Fred Hughes, Jr.
One Note Samba
Composer A.C. Jobim
Autumn Leaves
Composer Johnny Mercer
My One and Only Love
Composer Wood/Mellin

Side Two

Jay's Tune
Composer J.J. Wiggins
On Green Dolphin Street
Comp. Caper/Washington
Straight, No Chaser
Comp. Thelonious Monk



Fred Hughes Jr.

Born in Lancaster, PA, Fred had an early exposure and education in music. His father, Fred Sr., was a musician in the area playing string bass, tuba, trombone, and euphonium. From birth, Fred was exposed to many styles of music because of his father. At age 8 he began playing keyboards and tuba, and by age 12 was playing professionally with his father in the Central Pennsylvania area. His instructors included Al Hermanns, Bill Horn, and Elman Anderson.

In 1979, Fred joined the US Army and was stationed at Ford Meade, MD with the First Army Band. While he was there he had his own jazz trio and also played piano with the UMBC Jazz Ensemble backing such artists as Al Cohn and many of the local jazz favorites.

In 1981, he was stationed in Seoul, Korea with the Eighth Army Band. While in Seoul, he had his own jazz quartet, 'Just Friends'. 'Just Friends' became a popular jazz group throughout the Korean Peninsula, playing many clubs and concerts and recording six albums for Oasis/EMI Records.

Fred left the US Army in March of 1985 and returned to his native Lancaster, where he teamed up with J.J. Wiggins and Sam Banks to form Alternative.



J.J. Wiggins

Gerald F. Wiggins (J.J.) was born in Los Angeles, California, on April 15, 1956. He learned to play bass at age 4 and, with his father as a guide, developed a high sensitivity and wide range of expression in jazz. At age fourteen, he became bassist for the Craig Huntley Trio, appearing on such shows as the Ted Mack Amateur Hour and the Johnny Carson Show. He also headed his own trio with vocalist Keith Johnson.

J.J. has been featured with such artists as Ella Fitzgerald, Sarah Vaughn, Joe Williams, Herb Ellis, Ray Brown, Monty Alexander, Lou Rawls, and his father, pianist Gerald Wiggins, Sr. He was bassist for the broadway show 'Me and Bessie', starring Linda Hopkins. In addition to playing locally, he is also the bassist with the Duke Ellington Orchestra under the direction of Mercer Ellington.

J.J. displays a remarkable technique of skill, flexibility, and talent creating improvisational styles that are identifiable with him as a musician.

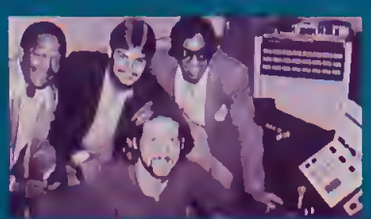


Sam Banks

Sam is a native of Harrisburg, PA, and has been a driving force in the Central Pennsylvania Jazz scene for many years, having played with almost every jazz musician in the area throughout the years. He is a self-taught drummer who has inspired many young drummers due to his unique style. Among the notable area groups with which he has performed is Marj and the Majors, which included bassist Art Davis and two Harrisburg natives formerly with the Louis Armstrong Band, Snooks Butler and Bub Veenie.

Sam played on 52nd Street with such greats as Coleman Hawkins and Dexter Gordan and in Baltimore at the Royal Theater with Illinois Jacquet. He has also played with Leo Parker, the Four Step Brothers, Baby Lawrence, June Richmond, Al Grey, and the Paul and Doug Bascomb Big Band from New York. He has backed such stars as Pearl Bailey, Ella Fitzgerald, Redd Foxx, Arthur Prysock, Joe Williams, David Young, and John Blake.

Sam is a true professional in every way. Whether you hear him play or talk with him about his many years of experience in the field of jazz, you walk away knowing that you have been with one of the true artists in the business.



Recorded October 15, 1985, at Mason Studios, SUNY at Fredonia, NY.

Engineer: David A. Dusman
Assistant: Donald E. Smith

Co-Produced by Fred Hughes, Jr. and David A. Dusman

This album was digitally mastered to a Sony PCM-701.

Album design: J. Gernsheimer, Partners Design

Cover photo: Nik Knauer

Back cover photos: Bill Martin

MJS-57617

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ROAD FATHER

WOODY HERMAN



Firedance [5:46]
Duke Ellington's Sound Of Love [4:28]
Woodchopper's Ball [3:55]
Sunrise Lady [3:28]

CENTURY RECORDS

Promotional Copy • For Demonstration Only • Not For Sale

Pavane [5:04]
I Got News For You [4:35]
Sugar Loaf Mountain [4:38]
Isn't She Lovely [3:41]

PERSONNEL

WOODY HERMAN	Alto & Soprano Saxophones, Clarinat, Vocals
FRANK TIBERI	Lead Tenor Saxophone, Flute, and Bassoon
GARY ANDERSON	Tenor Saxophone, Flute, Alto Flute, Piccolo
JOE LOVANO	Tenor Saxophone and Flute
BRUCE JOHNSTONE	Baritone Saxophone, Bass Clarinat, Flute, Vocals
JAY SOLLENBERGER	1st Trumpet and Flügelhorn
ALLEN VIZZUTTI	1st Trumpat and Flügalhorn
NELSON HATT	Trumpat, Flugelhorn, and Piccolo Trumpat
GLENN DREWES	Trumpat and Flügalhorn
DENNIS DOTSON	Trumpat and Flügelhorn
BILL BYRNE	Trumpat and Flügelhorn
BIRCH JOHNSON	1st Trombone
LARRY FARRELL	Trombona
JIM DANIELS	Bass Trombona
PAT COIL	Piano and Rhodes Piano
MARC JOHNSON	Acoustic and Electric Bass
JEFF HAMILTON	Drums and Percussion
JACK ARNOLD	Congas and Parcussion
HERMIE DRESSEL	Personal Manager

SIDE A

1. FIRE DANCE (ASCAP)

Composer	ALLEN VIZZUTTI and JEFF TKAZYIK
Arranger	ALLEN VIZZUTTI
Publisher	PROMENADE MUSIC
Trumpet	ALLEN VIZZUTTI

2. DUKE ELLINGTON'S SOUND OF LOVE (BMI)

Composer	CHARLES MINGUS
Arranger	VAUGHN WEISTER
Publisher	JAZZ WORKSHOP, INC.
Alto sax	WOODY HERMAN
Tenor sax	FRANK TIBERI

3. WOODCHOPPER'S BALL (ASCAP)

Composer	WOODY HERMAN and JOE BISHOP
Arranger	WOODY HERMAN
Publisher	LEEDS MUSIC CORP.
Clarinat	WOODY HERMAN
Tenor sax	FRANK TIBERI
Trombona	LARRY FARRELL
Trumpat	GLENN DREWES

4. SUNRISE LADY (ASCAP)

Composar	BRUCE JOHNSTONE
Arranger	BRUCE JOHNSTONE
Publisher	LITHA MUSIC
Baritone sax	BRUCE JOHNSTONE

SIDE B

1. PAVANE (ASCAP)

Composer	GABRIEL FAURE
Arranger	GARY ANDERSON
Publisher	DELAWARE MUSIC CORP
Clarinat	WOODY HERMAN
Piccolo trumpet	NELSON HATT
Bassoon	FRANK TIBERI
Bass clarinet	BRUCE JOHNSTONE

2. I GOT NEWS FOR YOU (ASCAP)

Composer	IRENE HIGGINBOTHAM and SIDNEY SHAW
Arranger	RALPH BURNS
Publisher	CRESTVIEW MUSIC CORP.
Vocal	WOODY HERMAN
Flügelhorn lead	DENNIS DOTSON
Baritone sax and vocal	BRUCE JOHNSTONE

3. SUGAR LOAF MOUNTAIN (ASCAP)

Composer	ALAN BROADBENT
Arrangar	ALAN BROADBENT
Publisher	BROADBENT MUSIC
Trombone	BIRCH JOHNSON

4. ISN'T SHE LOVELY (BMI)

Composer	STEVIE WONDER
Arranger	GARY ANDERSON
Publisher	JOBETTE MUSIC
Baritone sax	BRUCE JOHNSTONE
Tenor sax	JOE LOVANO
Clarinet	WOODY HERMAN

Recorded	January 3rd and 4th, 1978 CAPITOL RECORDS, Studio A, Hollywood, California
Producers	WOODY HERMAN and GLEN GLANCY
Mixing Engineers	HANK CICALO and HUGH DAVIES
Century Records Disc Mastering Supervisor	BILL LIGHTNER
Lathe Operators For Century Records	JIM STONE
For Capitol	KEN PERRY and EUGENE THOMPSON
Control Room Assistant	DAVE ELLSWORTH
Cutting Styli	CAPPS
Lacquar Masters	PYRAL
Disc Processing and Pressing	CENTURY RECORDS and TELDEC, West Germany
Album Graphics	KAY STEVENSON
Photography	GLEN GLANCY

ROAD FATHER WOODY HERMAN

Recorded Direct to Disc



CENTURY RECORDS

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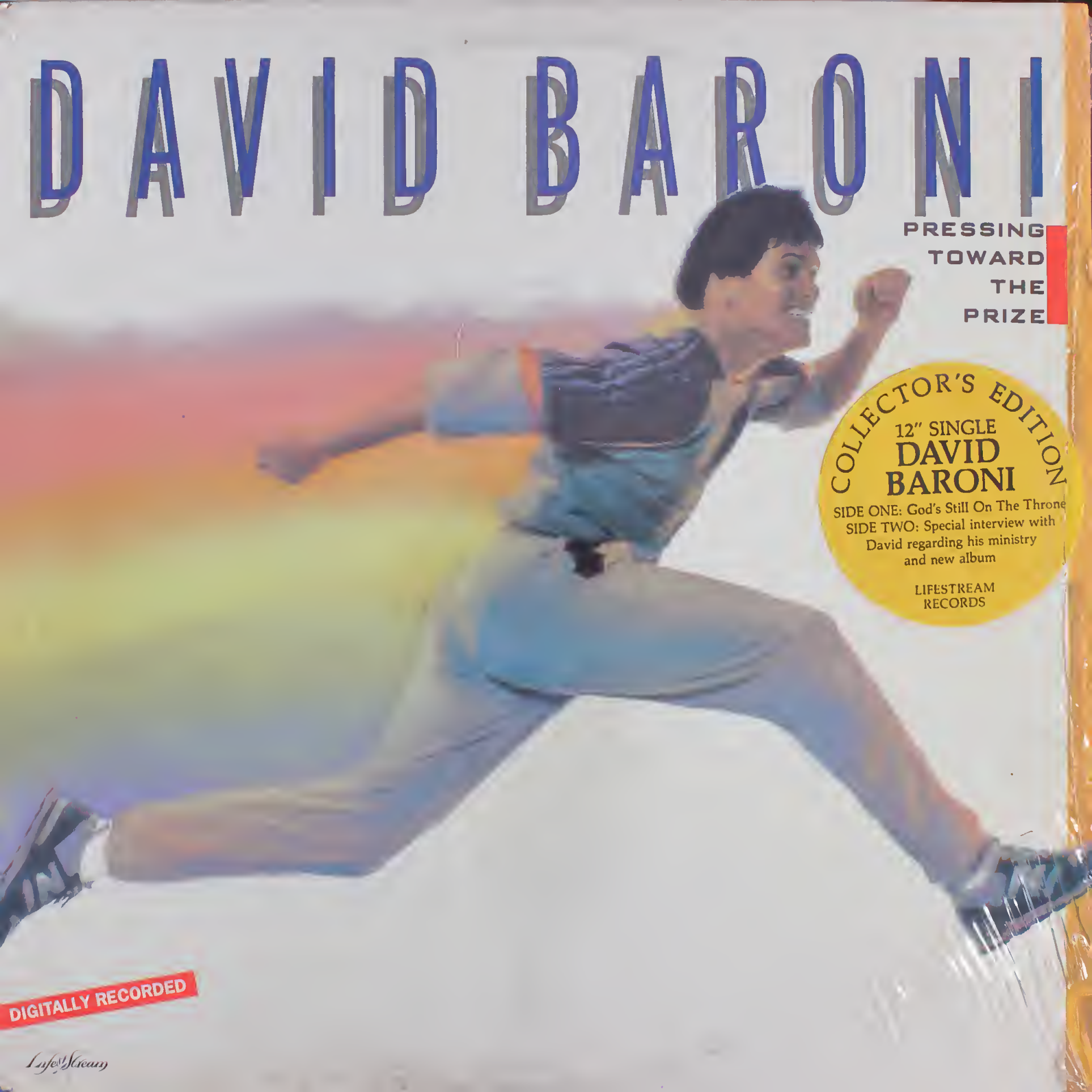






DAVID BARONI

PRESSING
TOWARD
THE
PRIZE



COLLECTOR'S EDITION
12" SINGLE
DAVID
BARONI
SIDE ONE: God's Still On The Throne
SIDE TWO: Special interview with
David regarding his ministry
and new album
LIFESTREAM
RECORDS

DIGITALLY RECORDED

LifeStream

A

Pressing Toward The Prize

White Flag

Children Of The Flame

Weeping Warrior

Stand Ye Still

B

God's Still On The Throne

You Are The Potter

The Greatest Thing I'll Ever Be

Never Run Away Again

Song To The Sleeping



0 11707 30171 0

Printed in the U.S.A.

SPCN-7501830177

The Calvary Music Group
142 Eighth Avenue North
Nashville, Tennessee 37203

Produced by :: Rex W. Bledsoe

Executive Producer :: Dr. Nelson S. Parkerson, Jr

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Life Stream

David Baroni Special Radio Release

Included on this 12 inch disk:
David's new single, "God's Still On The Throne"
An interview with David Baroni
New radio I.D.'s from David Baroni

"GOD'S STILL ON THE THRONE"

If you're wondering where help is gone
When the world is closing in
And you're feeling lost and alone
That's the time you must depend
On the one who holds the earth in His hand
The universe is at His command
No matter what men say
Who think His power's gone away
I believe that

God is, God is, God's still on the throne
God is, God is, God's still on the throne

Remember Daniel in the lion's den
He obeyed the Lord not a king's decree
And for his faith he was delivered and
It brought a nation to its knees
Remember that all things are working for the good
For those who trust Him and live like they should
No matter what the circumstance
There is nothing left to chance
I believe that

Through the course of time
many kings have come and gone
But there's One far above all the rest
Whose kingdom lives on
I believe that

QUESTIONS:

1. **David, would you tell us about your new album on LifeStream Records?**
   (Response time :39)

2. **Tell us about the album title, "Pressing Toward The Prize."**
   (Response time 1:06)

3. **I would guess, as in the past, you did quite a bit of writing for the new album.**
   (Response time :17)

4. **Besides the writing and of course the lead vocals, what other parts did you have in "Pressing Toward The Prize"?**
   (Response time :26)

5. **Tell us some more about the keyboards.**
   (Response time 1:09)

6. **Sounds like that could take quite a bit of time.**
   (Response time :27)

7. **You mentioned earlier that the project was Digital. Did you like working that way?**
   (Response time :36)

8. **Direct Digital...now tell us, what's that all about.**
   (Response time :52)

9. **Let's talk about your new single, "God's Still On The Throne".**
   (Response time :56)

10. **David, how do you see your ministry right now?**
    (Response time 1:58)

11. **Is there anything else you want to add before we have to wrap this up?**
    (Response time :18)

DAVID BARONI *Soldier of the Light Music / BMI*
NILES BOROP *Word Music ASCAP / © 1985*

Approximate interview time - 10:00 minutes

Sinergia/SR 7127

Ernie Washington

What's New!



Sinergia



SIDE 1
What's New
Laura
Rainy Day
Autumn in New York
The Shadow of Your Smile

SIDE 2
You Are the Sunshine of My Life
Summertime
Stormy Monday
Somewhere Over the Rainbow
Everyday

Produced by Sinergia
Recorded at the Sinergia Studios,
Kaneohe, Hawaii
Design: Greg Taylor
Photography: Richard Peterson

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46-003 Alaloa Street
Kaneohe, Hawaii 96744

TAMPA
RECORDS
TP–16

Swing Shift



- ROULETTE
- NEARNESS OF YOU
- LOVE FOR SALE
- KENYA
- BODY AND SOUL
- BLUES IN B FLAT
- JUST GEORGE
- SLOW MOOD
- SLOW
- NIGHT BLUES
- BOBATTE
- SONNY BOY

Music for

NIGHT OWLS

The Modern Jazz Octet

TP—16

SWING SHIFT

MUSIC FOR NIGHT OWLS

TP—16

For a twenty full minutes on each side you hear these great stars play the tunes they like to play best. On one, the Oscar Moore Trio with Carl Perkins on piano, Joe Comfort on bass entrance you with their subtle, pretty melodies. It is jazz with a beat, and strong, fertile ideas. Every guitar player in the country has heard of the great musicianship of Oscar Moore. It is needless to expound on his background. With the King Cole Trio he made a name that will last and endear him to his fans for the duration of his career. That genial gentleman Joe Comfort also has quite a following and you will hear his big pure tones on bass throughout the side. The tunes selected were, "ROULETTE," "NEARNESS OF YOU," "LOVE FOR SALE," "KENYA," "BODY AND SOUL" and "BLUES IN B FLAT."

On the flip side under the leadership of George Redman who was a mainstay of Charlie Barnett's big band on drums, are Bobby Gordon, Maury Dell, Don Prell and Herbie Harper. George also worked with Maynard Ferguson, Bud Shank and Bob Cooper. Bobby Gordon placed in the top ten for Baritone Sax on the last Downbeat jazz poll, as did Herbie Harper on trombone. The compositions on this side include, "JUST GEORGE," "SLOW MOOD," "SLOW," "MOER BLUES," "BABETTE" and "SONNY BOY."

This is a full range hi-fidelity recording. For best results play this album at 33⅓ rpm and use only a microgroove needle. If the instrument upon which this record is played is equipped with an osmium-tip needle, such needle should be replaced after 10-15 hours of normal playing time. If the sapphire type needle is used, change after 25-40 hours. If a diamond needle, change after 800 hours. The arm weight on the phonograph should be occasionally checked also and 8 or 9 grams is the normal pressure. Improper arm weight can scratch or mar the surface of this record . . .





Engineer — Val Valentin

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Betty Walker



presents

AUNT LENA

and her entire

FAMILY CIRCLE

15 15
GOODWILL
$ 1.00 $



15 15
GOODWILL
$ 1.00 $

15 15
GOODWILL
$ 1.00 $

Everyone Knows an Aunt Lena

About Betty Walker…Aunt Lena…and the Family Circle

From the moment Betty Walker entered the recording studio, sat down, put on a veiled, powder-blue hat and horn-rimmed glasses and began to speak, she was immediately greeted by warm gales of laughter. Everyone who had arrived to hear the taping of her latest comedy album, "Aunt Lena," knew that they were about to experience another Betty Walker "happening." This was the same Betty Walker whose legendary "Hello, Ceil" telephone monologues, captured on her hit album of the same name, had become classics in the world of comedy. Indeed, many "Betty Walkerisms" have been incorporated into our everyday conversation.

Perhaps the reason Betty is so at one with her material is that she conceives and writes it all herself. In this respect, she is unique in the business. As a comedienne, Betty Walker is such a keen observer of human nature that her record albums are studied by anthropology classes in universities across the country.

During the two hour recording session for "Aunt Lena," Betty held her live audience spellbound. This is not unusual for Betty, who has had similar effect on Broadway audiences in plays such as "Middle of the Night" and, more recently, the hit musical, "Sarava." Nightclub and television audiences around the world and fans of her one woman concerts at Town Hall and Lincoln Center's Alice Tully Hall have unanimously responded to her particular brand of magic.

Those fortunate enough to attend the recording session for "Aunt Lena" had already seen Betty Walker display an amazing range of versatility throughout her career in such films as "Exodus" and "Who Is Harry Kellerman." She further stunned them with her brilliant portrayal of a 75 year old British music hall actress on NBC's "The Doctors." With "Aunt Lena," they were treated to another and greater dimension.



BETTY WALKER

Carved in the annals of history are the illustrious names of the famous matriarchs of the ages. Queen Victoria, Mrs. Miniver, Juno, Mother Courage and Lena Meltzer, the 81-84 year old matriarch of the Stiglitz/Shimp/Meltzer Family Circle. Throughout time, the feeling of family, the clinging to one's own is part of human nature. We have had King Arthur's Round Table and "the gathering of the clan." The great houses of Europe are bound together by family crests and mottos. The tribes are summoned by the beating of the drums. And Aunt Lena has her "Family Circle" — summoned by postcards!

The Stiglitz/Shimp/Meltzer Family Circle meets yearly if only to affirm and support the fact that once a year is enough. Listen as Aunt Lena introduces us to an entire catering hall full of colorful relatives. Meet her quiet husband Izzie, podiatrist son Irwin, single daughter Frances, cousins Bella and Ethel, the flamboyant Fritzie, and three year old, chocolate covered Keith. You will feel as if you have already known them. You will certainly never forget them!

Indeed, Aunt Lena is for everyone. Everyone who has ever been to a family reunion, everyone who has *never* been to a family reunion, and everyone who has been — and sworn they would never go again! Sit back and enjoy. You will laugh, you will cry. Aunt Lena is a welcome addition to anyone's family. You will cherish her.



AUNT LENA

What People Are Saying About Betty Walker…

Sammy Davis, Jr. says that "Betty Walker is the funniest lady in the world!"

Joey Bishop thinks "Betty Walker is one of the most gifted and hilarious comediennes ever!"

Merv Griffin introduced her as "A powerhouse of comic talent!"

Victor Borge remarks, "Betty is the funniest lady I have heard in 30 years!"

Steve Allen, who discovered Betty, calls her "a master of creative writing and comic performance who excels in painting word pictures."

Mike Douglas considers "the most memorable broadcast in eleven years is the show on which Betty Walker and Anthony Quinn appeared!"

Itzhach Perlman, one of Betty's biggest fans, says "She is a genius! The most important comedy force in the business!"

What Betty Walker Says About the People Who Helped Make this Album Possible…

Special Thanks to: GENE SAYET • HOWARD RAPP • ARNOLD GRAHAM • ROBERT FREEDMAN • DAN CHAYEFSKY (Individual Lena Portraits) • DAVID LEVY, LESLIE EBERHARD (Creative Consultants) • STEVE SHIMP • LOU VACCARELLI

MINUTES OF THE LAST FAMILY CIRCLE MEETING — BIRDIE SHIMP TAKOW, RECORDING SECRETARY

The annual meeting of the Stiglitz/Shimp/Meltzer Family Circle was held at the Beanstock Cntering Establishment. Everyone agreed the facilities were most pleasurably adequate. It is to be recorded with pleasure that Beanstock the caterer was so impressed with our group, that in a moment of ecstatic family feeling, he joined our circle. We are most honored and an expression of thanks was extended to Ben (Beanstock). Welcome Ben!

After the meeting was called to order and the prayers where dealt with, the minutes of the last meeting were read and accepted by the membership at large (except for a few, who will remain nameless in these minutes) and the following took place:

…The family circle said goodbye to Aunt Goldie and Uncle Sam's grandson, Jason, who is departing for Australia the second week in August to practice forestry. A gift of a portrait of the family circle in an oak frume was presented. Many cried!

…Cousin Mimi from Passaic's middle daughter (the doctor) is to be married to a fellow doctor. It is to be noted that the happy couple met in medical school. They were cadaver partners.

…We congratulate Cousin Annette and her new husband (her third), Bernard. Cousin Annette has graciously and voluntarily insisted that she forfeit the customary gift of a silver dish given by the family circle upon the occasion of a new marriage. It is hereby recorded that Cousin Annette feels the first two dishes given to her for her first two marriages will suffice.

…Cousin Ina's proposal, although it was never seconded, that we increase our dues (frozen since 1937), was defeated. It is to be noted that this is the first time in the 40 year history of the family circle that unanimity was ever achieved in a vote.

…We wish good luck and success to Cousin Herbert in his opening of a Going Out Of Business Linen Shop. And God speed to Cousin Albert, his former partner and cousin, who has gone to the west coast. We know he will find his way.

…It was proposed by Uncle Melvin and passed by the general membership that because of Uncle Benny's revered position in the family (especially as he is the great, great uncle of our current president), because of his ill health, and because he is in his 98th year. It was proposed that Uncle Benny be sent a farewell card signed by the entire family circle.

Respectfully submitted,

BIRDIE SHIMP TAKOW
Recording Secretary

For Further Information Contact: HOWARD RAPP, Suite 609, 1650 Broadway, New York, N.Y. 10019 — (212) 247-6646

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STEREO

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Yale University Band



Yale University Band

KEITH WILSON / *conductor*



in NEW HAVEN, ENGLAND & BELGIUM

Overture to "Candide" - Leonard Bernstein
Theme & Variations Op. 43a - Arnold Schoenberg
Canto Cantabile for Soprano and Band
Yehudi Wyner, conductor
Susan Davenny Wyner, soprano
Hands Across the Sea - Sousa
Divisions - Justin Connolly
Triple Concerto for French Horn, Piano, Drums and Band -
Willie Ruff, Dwike Mitchell, and Max Roach

The 1971-72 season was a most stimulating and successful one for the Yale University Concert Band, climaxed by a two-week tour of Holland, Belgium and England (the Band's fifth European Tour) during the spring vacation in March. The music selected for this record came from tapes made at four different concerts in three different countries, and as a result, interesting acoustical variances are evident.

From Woolsey Hall concerts, taped by Dr. Walter Corey, who has been the Band's recording engineer for many years, are the first performance of Yehudi Wyner's *Canto Cantabile* for Soprano and Band with his wife, Susan Davenny Wyner, as soloist, which was done on the winter concert just prior to the tour, and the incredible feat of improvisation by Willie Ruff, Dwike Mitchell, and Max Roach which took place on the Pops and Sousa's *Hands Across the Sea* were recorded by the Belgian National Radio in Hasselt, Belgium, and *Theme & Variations* by Arnold Schoenberg and Justin Connolly's *Divisions* were recorded by the British Broadcasting Corporation at the final concert of the tour in Queen Elizabeth Hall in London.

Theme & Variations, Op. 43a - Arnold Schoenberg

Schoenberg wrote this work in 1943, as a result of a commission from his American publishers, G. Schirmer, Inc. During the previous three decades he had become famous as the pioneer of the "twelve tone" technique of composing. In his only work for band, however, he chose not to employ this system, but to make use of the more traditional minor mode. He selected 'g' for a tonal center. This use of tonality he combined with his usual complexity of line and structure to produce a rich and interesting composition, which has become a standard part of the repertory of major American University, military and professional bands.

Canto Cantabile for Soprano and Band - Yehudi Wyner, conductor; Susan Davenny Wyner, soprano soloist

Yehudi Wyner was educated at Harvard College, The Juilliard School, and the Yale School of Music where he studied with Richard Donovan and Paul Hindemith. Mr. Wyner has been awarded the Prix de Rome and a Guggenheim Fellowship, and he is now head of the composition and theory department of the Yale School of Music. His creative output is largely in the areas of chamber and liturgical music, and also includes several works for solo piano and organ and a work for piano and orchestra. *Canto Cantabile*, which was commissioned by the Yale Band for its 1972 tour of Europe and England, is his first major work for the medium of wind ensemble.

Susan Davenny Wyner studied at Cornell and Columbia Universities, later being awarded a Lane Cooper Fellowship and a Fulbright grant which enabled her to study in Italy. She appears regularly as a soloist and recitalist in the New England area and in Canada.

Divisions - Justin Connolly

The composer supplied the following notes for his first work for band:

"*Divisions* was written for the Yale Band, and is dedicated to Keith Wilson, who has done so much to transform the traditional image of the concert band; from its association with football games and popular music, for which it is fitted naturally, he has developed it into a flexible and sophisticated ensemble of considerable musical resource. The piece is in one continuous movement, and falls into clearly defined sections, some of which are variations of one another, and some of which are contrasts. The title derives from the 17th century word for variations, but refers also to the division of the ensemble into five units. Two of these are alike, and contain both brass and woodwind; the other three consist of the family of saxophones, the group of double reeds, and the various kinds of clarinets available in the ensemble. *Divisions* is a kind of companion piece to my *Antiphonies*, which was written for the Yale Summer School of Music of which Keith Wilson is also director; it was given at Norfolk, Connecticut in August 1966 at a time when I was myself teaching at Yale, following on my period as a student there on a Harkness International Fellowship."

Triple Concerto

Willie Ruff, French horn and bass, and Dwike Mitchell, piano, played their first professional jazz with the Lionel Hampton Orchestra, and shortly afterwards formed the Mitchell-Ruff Duo which has played all over the world. Max Roach, who along with Charles Parker, Miles Davis, and Dizzy Gillespie has been called one of the innovators of modern jazz, is considered by many to be the leading modern jazz drummer. Their most spectacular tour took place in the summer of 1959 when they were in Russia with the Yale Russian Chorus. Since 1966, Mitchell and Ruff have done research with film on the origins of Afro-American Music, and a film scored by Ruff was nominated for an academy award in 1969. In the fall of 1971 Willie Ruff was invited to join the faculty of the School of Music at Yale University from which he was graduated in 1953 and earned the Master's degree in 1954. While a student, Ruff played first French horn in the New Haven Symphony and the Concert Band and the 1952 season was drum major for the Yale Marching Band.

The *Triple Concerto* for French horn, Piano and Drums was written by the soloists and largely improvised by them in performance.

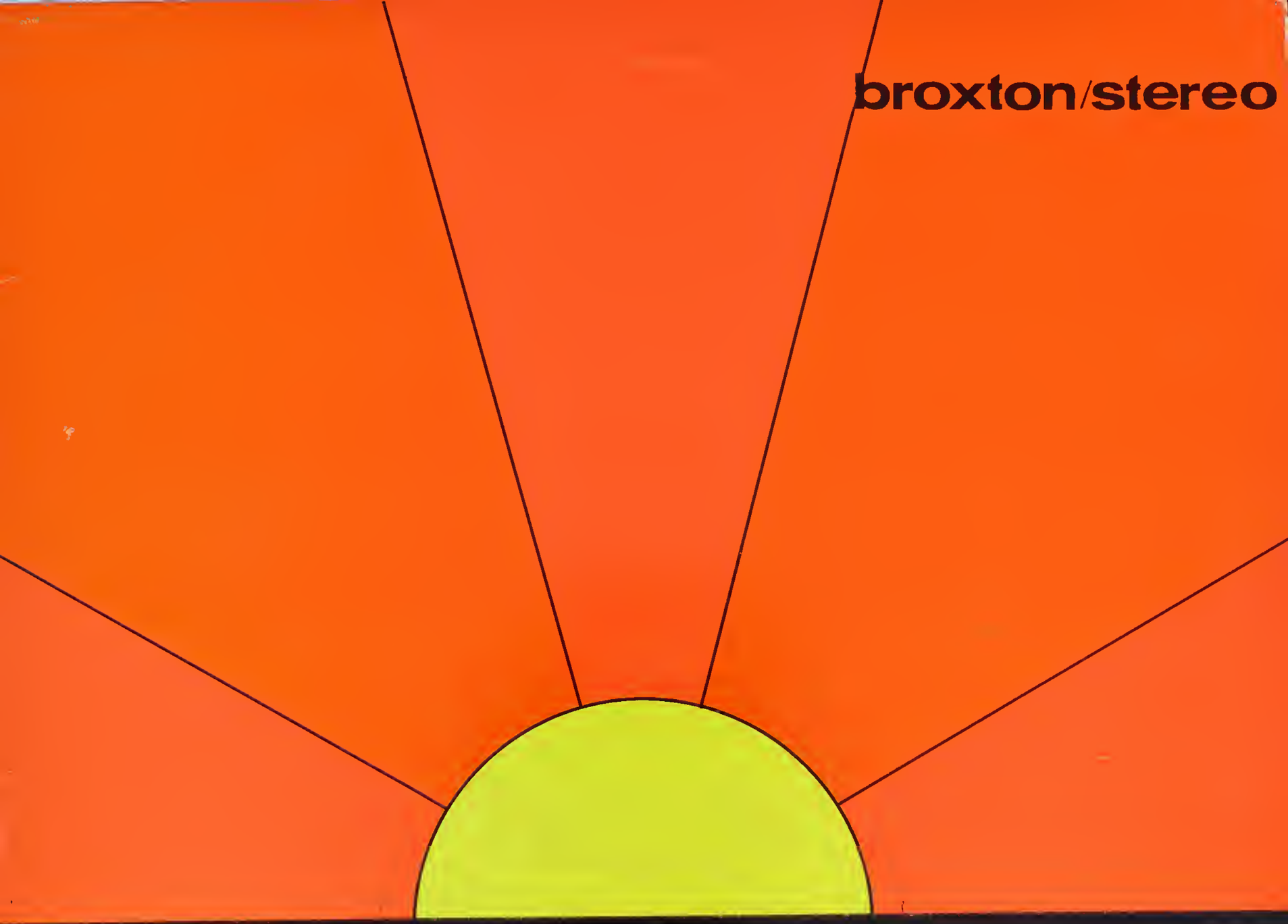
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This CUSTOM FIDELITY record has been engineered to extremely high standards of quality. The original stereophonic recording was made upon low-noise tape using Ampex solid-state professional equipment, Neumann and similar first-quality condenser microphones. Tape-to-disc transfer has been accomplished using the Neumann VMS-70 computerized lathe system equipped with the Neumann SX-68 head and amplifier system. Rigid production controls, quiet pure vinyl and constant quality testing assure a frequency response of better than 30-18,000 Hz.

broxton/stereo



come on sun

the helmut licht quartet with queen coleman

come on sun ©

the helmut licht quartet

with queen coleman

This album is the first of a series introducing original compositions by Helmut Licht, Baltimore's exciting young composer-lyricist, together with Queen Coleman, his singer, plus the other members of his quartet, namely "Booker" Wiest on bass, Al Saunders on sax and flute, "Sir" Frank Speciale on drums plus Bob Waterfall, who has replaced "Sir" Frank Speciale since the cutting of this album. The quartet was originally formed in the Spring of 1970, and has since then been developing its sound and style at the Friendship International Hotel, one of Baltimore's most beautiful and elegant night spots. Below are the lyrics to the songs Queen is singing on this album.

This exciting stereo LP was mastered on Ampex equipment and was custom engineered by the very talented Richard Boroughs - chief engineer for Broxton and Trisonic Records, Inc.

SIDE 1

1. LINGO**

2. THAT'S YOU**
(Copyright 1970, Helmut F. Licht)

Diamonds you can fake them
Furcoats you can take them
But there's someone, without him I couldn't do
That's you, that's you, that's you

Breakfast, I can skip it
Money, you can rip it
But there's someone . . . .

The day needs light
The night needs stars
And winter needs his snow
There are lots of things I thought I'd need
But it really isn't so

Actually I need nothing
Not money rings or fur
But there's someone
Without him I couldn't do
That's you, that's you, that's you

3. MAKE A FRIEND TODAY**
(Copyright 1970, Helmut F. Licht)

Look at the man next to you
He is not really there
All that you see is a facade
Just like his tinted hair

So find out who he is
So find out what he is
Make a friend today
Make a friend today

You walk along side by side
Putting some words in the air
Talking the game and falling in line
Getting so fast nowhere

So find out who he is
So find out what he is
Make a friend today
Make a friend today

If everybody tried
We wouldn't have to try so hard
If everybody reached
We wouldn't have to reach so far
And it would be beautiful
Oh so beautiful

If everybody gave
We wouldn't have to give so much
And if everybody shared
We wouldn't really need so much
And it would be beautiful
Oh so beautiful

Look at the man next to you
He is not really there
All that you see is a facade
Just like his tinted hair

So find out who he is
So find out what he is
Make a friend today
Make a friend today.

4. VERA**

5. COME ON SUN*
(Copyright 1970, Helmut F. Licht)

It's been a long night
And lots of things happened
Everything seems to have changed
It's been a long night
But I can see the sun coming up
Yes, I can see the sun coming up
It's been a long night
But I can see the sun coming up

It's been a dark night
With no place to go
Just couldn't find my way
It's been a dark night
But I can see the sun coming up
Yes, I can see the sun coming up
It's been a dark night
But I can see the sun coming up

Come on sun, I've been waiting for you
To put some sunshine in my life
Come on sun, I've been waiting for you
To put some sunshine in my life

It's been a cold night
With no one to love
No one to show how I feel
It's been a cold night
But I can see the sun coming up
Yes, I can see the sun coming up
It's been a cold night
But I can see the sun coming up.

SIDE 2

1. COME, LOOK AT THE RAINBOW**
(Copyright 1970, Helmut F. Licht)

I like to look at the rainbow
So many colors do I see
Come, look at the rainbow with me
Come, look at the rainbow with me

I like to sit by the river
How many dreamers do I see
Come look at the river with me
Come look at the river with me

Sit right down, next to me
Watch the world go by
Rainbows break, dreamers wake
Baby, don't ask why

I like to look at the rainbow
So many colors do I see
Come, look at the rainbow with me
Come, look at the rainbow with me

I like to sit by the river
How many dreamers do I see
Come look at the river with me
Come look at the river with me

The rainbow glows
The river flows
And some fellow down the stream
Will take his cup
And catch a drop
Of somebody else's dream

I like to look at the rainbow
So many colors do I see
Come look at the rainbow with me
Come look at the river with me
Come look at the rainbow with me
Come look at the river with me. (fade)

2. WIPE THE DUST**

3. I'M READY*
(Copyright 1970, Helmut F. Licht)

I've been climbing this hill for a long time now
I should be getting to the top now soon
I've been working so hard for a long time now
I should be getting to the top now soon

I've been standing in line for a long time now
I should be getting to the front now soon
I've been waiting my turn for a long time now
I should be getting to the top now soon

Where's that break
Where's that opportunity
I can't wait
I'm as ready as I'll ever be. Ready, I'm ready, ready,
I'm ready

I've been playing this game for a long time now
I should be winning any time now soon
I've been hoping for luck for a long time now
I should be winning any time now soon

Where's that break
Where's that opportunity
I Can't wait
I'm ready as I'll ever be. Ready, I'm ready, ready,
I'm ready, ready, I'm ready

I've been climbing that hill for a long time now
I should be getting to the top now soon
I should be getting to the top now soon
I should be getting to the top now soon.

4. NO FISH TODAY**

5. ABOUT RUMORS**
(Copyright, Helmut F. Licht)

The other day I didn't watch my step
Somebody saw me and he couldn't quite forget
I ran into a good old schoolfriend of mine
And we talked a lot about the good old time
But who ever saw us thought he saw much more
And he told it to the man next door

Let them talk about me
Squawk about me
And say what they want to say
You see - I know what I am
I'm proud of my name
And I don't want to play that game
I just want to be myself
And do and say what I think is right
I just want to be myself
And do and say what I think is right

The man next door talked to his dearest friends
And passed the word in strictest confidence
He said he didn't think it could be true
And: "I shouldn't really tell all this to you"
But he told it anyway and added more
And now it's in the grocery store

Let them talk about me
Squawk about me
And say what they want to say
You see - I know what I am
I'm proud of my name
And I don't want to play that game
I just want to be myself
And say and do what I think is right
I just want to be myself
And say and do what I think is right.



Helmut Licht

Album Jacket designed by Helmut Licht

*. Frank Speciale on drums
**. Bob Waterfall on drums

Manufactured by RITE RECORD PRODUCTIONS, INC., Cincinnati, Ohio 45215

the EGGHEAD and I

W2024

WARWICK



W2024

WARWICK RECORDS
PRESENTS

the EGGHEAD and I

Danny Davis and Frank D'Amore are leading exponents of the art of enemy-manufacturing and world-renowned malcontents, whose bitter-sweet barbs have been quoted all over the continent (Greenland) by the avant-garde of the venom-sipping set of Hate Alley. Master Davis, a former night-watchman at the North Pole, and Signor D'Amore, a retired caterer to lynching parties, are considered by many to be pioneers in the hazardous task of smuggling two-button suits across the border into the East Side of the never-never land called Gotham-By-The-Sea. Many scholarly sages of this Tower of Babel of the Western World predict a rather lukewarm future for these young members of the Beat Degeneration, who, they—to put it rather mildly—feel, are not only out of their Ivy League, but also quite out of meter with the wide, wide world. According to these full-bearded prophets of Sickieville, these angry young men about town should be confined to a punnery where they should be sentenced to spend the rest of their numbered days harboring ill thoughts as they turn out pedantic puns and semi-precious gems of wisdom with all the jet-propelled speed of aged tortoises. They may be seen any afternoon casually strolling down main thoroughfares, nonchalantly tossing stale bon mots to the huge crowd of motley rabble who infest the avenues.

by BASIL METABOLISM

Side 1:

FRANCIS SCOTT KEY & PUBLISHER
CUSTER'S LAST STAND
SENATE INVESTIGATION ON PAYOLA
CHARLTON HESTON PHONE CALL
MADISON AVENUE PRAYER
SICK COMIC WITH SHOW BIZ PSYCHIATRIST

Side 2:

THE SOVIET HEAVEN
ROCKEFELLER'S COUSIN'S CLUB
BEN HUR & BOOKIE
1st ELECTION IN AMERICA (WASHINGTON)
COFFEE SHOP & BEATNIK
LIVINGSTON & STANLEY
IF CRIME WERE RUN LIKE SHOW BIZ



All material written by Danny Davis
All material published by Vernon Music ASCAP
Recorded before a live audience at Bellevue

Printed in U.S.A.

CONTIENE EL EXITO
NO ME OLVIDES

adios

MIGUEL

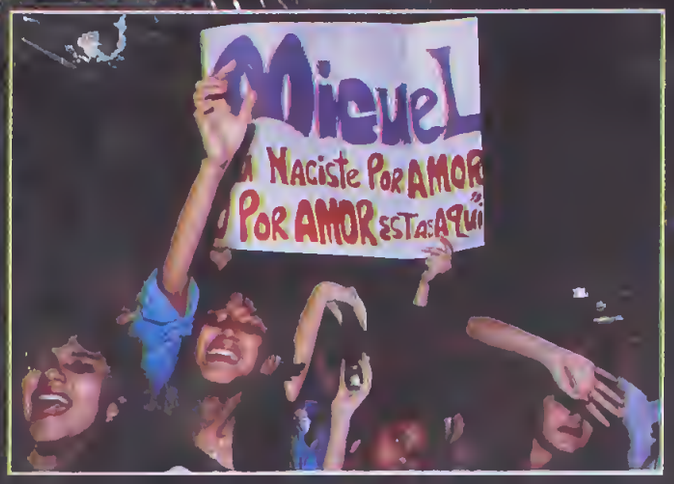












LADO A

1. LA FLOR DE LA CANELA
(Chabuca Granda)
2. CUANDO PASARA
(J. Seijas/L.G. Escolar)
3. QUIERO ROCK
(J. Seijas/C. Villa/A. Monroy)
4. ME VOY A ENAMORISCAR
(Juan Pardo)
5. NO ME OLVIDES
(Marilyn Pagán)
6. TU TE IMAGINAS
(A. Monroy/C. Villa/E. Díaz)

LADO B

1. CIELITO LINDO
(D.R.)
2. BAILEMOS EN EL MAR
(C. Villa/E. Díaz)
3. ROCK EN LA T.V.
(C. Villa/E. Díaz)
4. XANADU
(Jeff Lynne)
5. ES POR AMOR
(J. Seijas/C. Villa/E. Guerín)
6. A VOLAR
(A. Monroy/C. Villa/E. Díaz)

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Grabación:
ESTUDIOS KIRIOS-MADRID, ESPAÑA
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Fotos:
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Diseño Carátula:
ANGEL ORTIZ

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La noche de abandonar Menudo fue un momento de nuestras vidas, se ha convertida ya en una tradición y esta ocasión me ha tocado a mi. Sin embargo no queria irme del grupo sin dejarles un recuerdo que de alguna manera reciprocara el cariño que me brindaron todo este tiempo. He seleccianado los numeros que a través de mi participación en Menudo gazaran del mayor respalda de ustedes. Es mi manera de expresarles mi afecto y decirles GRACIAS.

Miguel

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SIDE 1
DON'T TALK TO STRANGERS 2 41
BOOGIE WONDERLAND 4 26
SHOULD I DO IT 3 19
LET IT WHIP 4 04
OUR LIPS ARE SEALED 2:4

SIDE 2
GET DOWN ON IT 3.21
PAC-MAN™ FEVER 3 33
ANOTHER ONE BITES THE DUST 3 23
JUST ONCE 4 31

Created and Develaped by: OUR GANG ENTERTAINMENT, INC.

Executive Producers: Jaseph M. Porrella, Robert V. Porrella

Produced By: Roger Hatfield

Creative Input: Lea Graziano

Engineered By: Dale Peters

Recarded At: Arnie Rasenberg's Recording Cannectian, Beachwood, Ohia

Vocal Dialogue: Linda Fratianne

Exercise Rautines By: Fitness Thru Music, Inc., Pat A. Bauhaf, Helen A. Catchpole

Booklet Co-ordinatian: Linde Graphics, Cleveland, Ohia

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Photography: David Kennedy
Design: Karen Katz

ALL MUSIC AND SONG VOCALS PERFORMED BY THE BEACHWOOD ALL-STARS:

Tim Graziana: Bass
Jose Ortiz: Drums
Frank Pellina: Guitar
Tam First: Sax
Roger Hatfield: Sax
Gary Boggess: Synthesizer
Pete Takar: Keyboards, Vocals
Ken Zaharcak: Trumpet, Vocals
Leon Debouse: Vocals
Diane Green: Vocals
Becky Galdstein: Vocals

Management far Linda Fratianne:
Management Three
9744 Wilshire Baulevard
Beverly Hills, Calif. 90212

My special thanks ta Helen Catchpole and Pat Bauhaf, faunders af Fitness Thru Music, Inc. far their expert consultatian. With aver 15 years experience in the field af physical fitness and body conditioning, they have helped me make this album one of the mast camplete shape-up programs available today.

Thanks,
Linda Fratianne

Columbia

This album elicits a full cardiovascular response, reaching 600 muscles with cancentratian on abdamen, hips, thighs and ends with a relaxatian cool dawn and facial

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02
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"BY HIS SPIRIT"
BISHOP CHARLES WATKINS
& THE PENTECOSTAL MASS CONCERT CHOIR
PRAISE RECORD
071179

"BY HIS SPIRIT"



BISHOP CHARLES WATKINS & THE PENTECOSTAL MASS CONCERT CHOIR



It is always a pleasure to share with the many friends across the country Bishop Charles Watkins and his Pentecostal Mass Concert Choir. They are just as dynamic today in their music ministry as they were seventeen years ago. Bishop Charles Watkins, is a renowned Gospel Singer, Radio and Television personality, and Gold record recipient.

Many who have had the chance to hear Bishop Watkins can understand how he is clearly one of the Fathers of Contemporary Gospel Music. Emphatically, he has had a pronounced effect upon arrangers, directors and composers, who have incorporated his ideas into their music. Bishop Watkins, the first to use the syncopated rhythm of bongos in his records and orchestration was highly criticised as being too advanced in the Gospel music field. It was generally agreed that he was way ahead of his time, but soon the beautiful soothing voice and the unique songs broke down the resistance and Bishop Watkins after many years, won his long overdue recognition.

God has chosen few men to do a work of extraordinary significance in the world of music and such a chosen one is Bishop Charles Watkins.

In this album you will once again hear Bishop Watkins and his Pentecostal Mass Concert Choir as they steal gently through the channels and avenues of your being leaving a soothing balm and a strong sense of comfort.

Listen as we proudly present Bishop Charles Watkins and his Pentecostal Mass Concert Choir in "BY HIS SPIRIT."

Recorded & Mixed - Agency Studios, Cleveland, Ohio
Engineers - Arnie Rosenberg, Jerry Thomas
Produced by - Gospel Experience Productions
Executive Producer - Jerry Thomas
Cover Photo - Tommy Wood

Address all inquiries to:
Bishop Charles Watkins
887 Parkwood Dr.
Cleveland, Ohio 44108
(216) 541-4739 or 961-8353

Musicians
Organ - Thomas Wood
Piano - Richard Smith
Terry Lipford
Jerry Thomas
Bass - Glenn Holmes
Drums - Donnie Stropshire
Synthesizer - Ricky Watkins
Strings & String Arrangements - Jerry Thomas

My deepest thanks to our musicians, choir and Jerry Thomas for a job well done.

SIDE ONE

1. HE MEANS SO MUCH TO ME 7:14
written by - Jimmy Pearce
2. BECAUSE I KNOW HIS NAME 4:42
written by - Jimmy Pearce
3. WONDERFUL PEACE 3:10
arranged - C. Watkins/
R. Smith

SIDE TWO

1. HE WAS WOUNDED FOR ME 5:30
written by - Richard Smith
2. BY HIS SPIRIT 2:45
written by - Terry Lipford
3. I LOVE HIM MORE EACH DAY 3:50
written by - Orene Ivy
solo by - Linette Ivy
4. BLESS THE LORD 6:10
written by - Frederick Stevens

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In Stereo

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Rock, Country,

Twist, Boogies

And Ballads

And His Famous Music

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Writes And Plays The

Music For Your Enjoyment

This album includes 12 songs arranged by
CLIFF PARMAN

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TITLE	WRITER		
SIDE 1			
1. "DOWN JAMAICA WAY"	JIMMY WALTON	(A S C A P.)	2:30
2. "IN THE DARK SHADOWS"	JIMMY WALTON	(A S C A.P.)	2:25
3. "LINDA LOVE"	JIMMY WALTON	(A.S.C.A.P.)	2:16
4. "YOU MUST REALIZE"	JIMMY WALTON	(A.S.C.A.P.)	2:27
5. "SUNSHINE SAY YOU'LL BE MINE"	JIMMY WALTON	(A.S.C.A.P.)	2:42
6. "IT WAS TRUE"	JIMMY WALTON	(A.S.C.A.P.)	2:25
SIDE 2			
7. "CHESAPEAKE GIRL"	JIMMY WALTON	(A.S C.A.P.)	2:21
8. "SINCE WE DRIFTED APART"	JIMMY WALTON	(A.S.C.A.P.)	2:43
9. "ONLY YOU"	JIMMY WALTON	(A.S.C.A.P.)	2:15
10. "THIS WONDERFUL DREAM"	JIMMY WALTON	(A.S.C.A.P.)	2:17
11. "I'M A LITTLE LONELY BOY"	JIMMY WALTON	(A.S.C.A.P.)	2:20
12. "GUITAR BOOGIE BLUES"	JIMMY WALTON	(A.S.C.A.P.)	2:35

JIMMY WALTON is a graduate from THE U.S. SCHOOL OF MUSIC, also a composer and author and a member of the American Society Of Composers, Authors, Publishers. JIMMY is a conductor and leader of one of the finest show and dance orchestra in the country, has performed on Radio, Television, Nite Clubs National & International. He has a fine personality and is well liked by everyone.

JIMMY is single. He is the president of several Corporation, also a member of several organizations is very active in Civic and political pursuits in interest of better government because he seeks no personal gain from these activities.

JIMMY WALTON'S ORCHESTRA is much in demand because of the personal interest all members of his orchestra show in the affairs in which they participate.

JIMMY has written music for this album that is filled with mood and excitement. I have selected the songs that I truly think are "THE BEST OF JIMMY WALTON".

With warmest regards and
Best wishes
CLIFF PARMAN

$6.95

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PRODUCTIONS
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Baltimore, Md. 21237

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THE HOLY CROSS SCHOOL

New Orleans, Louisiana

NO RON INTREST

MICHAEL J. ORKUS
Bengal Band Director

BROTHER ROBERT HAMPTON
Principal

FRANK J. MANNINO
Tiger Band Director



The 1974 edition of the Holy Cross Tiger Band will be remembered as the first Tiger Musicians to travel to a foreign country representing the school and the United States of America as guests of the Mexican Government in the third annual Invitational Mexican Band Festival. One hundred and forty-nine students and adults made the historic trip which involved five days of performances and tours of Mexico City.

Performances featured the Tiger Concert, Marching, and Stage Bands in virtually every conceivable setting. The first performance of the trip took place at The Secondary School No. 17 where the Concert Band met with great approval and signed many autographs! On the following morning the Band performed in the Festival itself which took place in Mexico's Conservatory of Music. Other Bands performing with the Tigers were Piper and Sandalwood High Schools from Florida and Dupont High School from Tennessee. Several hours after the Festival the Tiger Stage Band performed live on Mexican television and then met the remainder of the students for yet another concert in the huge Satellite Plaza. Sunday morning brought the final performance of the trip as the Tiger Marching Band took the field at famed Aztec Stadium during half-time of the preliminary game of the Mexican National Soccer Championship.

In between performances the Holy Cross entourage managed to take in an almost unbelievable cross-section of Mexico City wonders. The group viewed the bullfights at Plaza Mexico, the flamenco dancers at Plaza Santa Cecelia, and (amid several sleeping beauties) experienced the unique and colorful Ballet Folklorico de Mexico in Mexico's National Opera House. Two of the most remarkable sights taken in were the famed pyramids and The Zocalo, the city's main plaza surrounded by the National Cathedral, the National Palace, and other government buildings. The beauty of Chapultepec Park, the shrine of Guadalupe, and the Museum of Anthropology made deep impressions on everyone and the Mexican traffic kept everyone on their toes. Back in the Hotel El Ejecutivo mariachis performed at mealtime and tradesmen pushed their wares at every opportunity. Finally was the singular experience of bargaining with merchants at the San Juan Market and the Lagunilla Market with delights of nearly every shape, size, and description finding their way back home (even a little of Montezuma's revenge!).

Bengal Band

Flutes
Keith Ansley
Tom Bennett
Joe Doescher
Chuck Taggert

Oboe
Mark Grusich

Clarinets
Marc Ducote
Andrew Scholt
Chris Toepfer
John Bertucci
Billy Edelmann
Michael Hunnicutt
Joe Maureaux
Stephen Petitfils
Troy Pierre
Robert Riddick
Charles Tabary
Alan Van Horn
Robert Hyver
Scott Macke
Kent Nicaud
Timothy Laughlin

Alto Sax
Vincent Greco
George Mandella
Keith Matulich
David Roe

Tenor Sax
Leonard Garcia

Bari Sax
Roy Dubos

French Horn
Billy Farrell

Trumpet
Gerald Garcia
Leonard Bertrand
Arthur Cilluffa
Byron Brown
Scott Nauman
Steve Nauman
William White
Edward Wrigley
John Claunch
Milo Mannino

Baritones
Robbie Billiott
Kevin Bitter

Trombones
Gary Gray
Britt Marengo
Edward Bertrand
Mark Bertucci
Mark Van Horn

Bass
Jay Marino

Percussion
Jack Deano
Robert Marshall
Melvin Ulmer
Ken Quick
David Ragusa

Selections

SIDE ONE

Bengal Stage Band
Latin Lady — Ken Harris
Summer's Fading — Steve Speigle

Tiger Stage Band
Willow Gold — Sammy Nestico
Have A Funk — Marco Mannino
McArthur Park — Stan Kenton

SIDE TWO

Tiger Concert Band
Holy Cross Victory March — Rev. John F. Shea and Rev. Michael J. Shea
Eldorado — Sammy Nestico
***Mr. Dixieland Fronts the Band — John Warrington
The Music Man — Meredith Wilson

Bengal Concert Band
Days of Glory — John Cacavas

***Featured C. Rachou, Trumpet, R. Treadaway, Clarinet, R. Sturcken, Saxophone, S. Armstrong, Trombone, V. Tividad, Bass, S. Ducros, Guitar; G. Schmidt, Drums

Tiger Band

Oboes
Randy Riche
Mark Grusich

Flutes
Donald Winchester (pic.)
Wade Ponthier
Vincent Tividad
Mark Broussard

Clarinets
William Foucha
Robert Treadaway
Charles Dennis
Roy Dubos
Eric Niehues
Dennis Riecke
Wayne Abney
Louis Poche
Andrew Schott

Alto Clarinet
Yancy Matherne

Bass Clarinet
Mark Ducote

Contra Bass Clarinet
Michael Morgani

Bassoon
James Hunnicutt
Rene Desselle

Alto Sax
Albert Cilluffa
George Mandella
Michael Miccio
Keith Matulich

Tenor Sax
Robert Sturcken

Bari Sax
Williams Saunders

Trumpets
Robert Aguiluz
Rees Risley

Cornets
Steve Orkus
Kim Dastugue
Chuck Luquet
Charles Catanese
Carol Rachou
Frank Milanese
Albert Rebennack
Alvin Normand
Ted Dutilh
Arthur Cilluffa
John Berthelot
Leonard Bertrand
Ray Abney
Roland Stalter

French Horn
Hugh Champagne
Edward Sperler
Michael Collins
James Rogers

Baritone
Holt Andrews
Michael Luquet
Kevin Ducote
Steve Ducros (guitar)
Glenn Ebeyer

Student Teacher
Andrew Monteleone

Trombones
Scott Armstrong
John Lopez
Leo Peters
Robert Alley
Andrew Roth
Robert Gibson
Britt Marengo
Charles Oser

Tuba
Anthony Marengo
Paul Bello

Percussion
Cliff White
Walter Trocquet
John Kennedy
Glenn Schmidt
Mike Degan
Mike Saitta
John Pittman
Robert Marshall

Electric Bass
Vincent Tividad

Electric Guitar
John Stoll

Color Guard
Jessie Gros
Edward Carney
John LaDart
Gary Dyess
David Parrish
Bryan Roe
Phil Bernard
Arthur Branan
Donald Bourgeois
Mitchell Perkins
Brian Callahan
Terry Ryan
Blair Warnke
Keith Morlier
Malcolm Rainey

BROTHER ROBERT HAMPTON
Principal



Brother Robert Hampton has served Holy Cross as principal for the past ten years and has become a vital part of it during that time. He has associated himself closely with the students and their parents through moderation of their organizations, with the community as former president of the Greater New Orleans Rally Association, and with the educational network of the Brothers as a former trustee of St. Edward's University in Austin, Texas.

During Brother Robert's Administration Holy Cross has undergone significant improvement. His support and inspiration have enabled the Music Department to present a well-balanced program which reaches all the students of Holy Cross whether through General Music Courses or through the various performing ensembles. Needless to say, such a big endeavor as sending a band to Mexico would have been impossible without his confidence and support.

CAROL J. RACHOU, JR.

FRANK J. MANNINO
Director of Bands



Frank J. Mannino's music career began at Warren Easton High School, New Orleans, Louisiana, as a clarinet player. From there he moved to the University of Southwestern Louisiana on a band scholarship although he was in Engineering. His first formal training took place at Loyola University with a BME being achieved. By 1969 Mr. Mannino had received his MME from LSU.

He has served as Festival Chairman, President of L.B.A., and is State Chairman of the Stage Band Division of L.M.E.A. He is also President of NAJE's State Chapter at this time. In addition to ASBDA, Mr. Mannino holds memberships in L.M.E.A., Phi Mu Alpha and Phi Beta Mu.

On most weekends he can be found performing for a convention, carnival ball or as Frankie Mann, the orchestra leader.

Michael J. Orkus began his involvement in music at Holy Cross as a student in the mid-60's. After leaving Holy Cross in 1967 he began studies at St. Edward's University in Austin, Texas. His career in Music Education began at the University of Texas in 1970 and since them has continued at the University of New Orleans and presently at Loyola University. Mr. Orkus has been back at Holy Cross as a teacher since 1971 and heads the Middle School Bands and the Tiger Marching Band.

Recorded by, H & G RECORDING SERVICE, P. O. BOX 161, CHALMETTE, LA. 70043
ALBUM JACKET DESIGN: ANTHONY DI MARCO
PRINTING, LABORDE PRINTING CO.
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NR

DON COSTA PLAYS MUSIC FROM THE MOTION PICTURE

The Umbrellas of Cherbourg

(Les Parapluies de Cherbourg)

Arranged and Produced by DON COSTA
("LES MATELOTS DE CHERBOURG" Arranged by Artie Beck)
Recorded at Bell Sound Studios Engineer: Phil Macy

In an industry blessed with an extraordinary amount of geniuses, DON COSTA still stands out. As a composer, a conductor, an arranger and a record producer, Costa's list of successes can fill several printed pages, and such diverse talents as Ferrante and Teicher, Trini Lopez, Connie Francis, Gene Pitney, and Sarah Vaughan each owe the ebbulient Don a debt of gratitude for at least one of their hit platters. In this album, Don's meticulous musicianship shines forth for himself, as he imaginatively presents the themes from "The Umbrellas Of Cherbourg", plus several of the other key film music selections that have garnered special applause in recent weeks. "The Umbrellas Of Cherbourg", with music by the great French composer-conductor-arranger, Michel Legrand, is something very special, and is the recipient of most of the Costa magic touch in this set. Perhaps only the huzzahs of the film critics can aptly describe this monumental cinema triumph.

N.Y. DAILY NEWS . . . ★★★★ Four Stars
"A new film that is highly original in its manner of presentation and captivating in its tale of ardent young love".

N.Y. POST
"This reviewer only wishes to say that "The Umbrellas Of Cherbourg" defies any attempt to describe it or convey anything of its flower-like, fragrant enchantment."

N.Y. WORLD TELEGRAM & SUN
"The Umbrellas Of Cherbourg" chooses a tiny idyll of childlike simplcity and seems to stir hardly a finger as it spreads wistful charm . . .".

CUE MAGAZINE
"They have taken a simple story and created a magical mood that makes the spirit soar".

PARIS-MATCH
"A landmark in the history of French cinema . . ."

NEW YORKER MAGAZINE
Cain, Herod, Tamerlane, Lady MacBeth — I've been trying in vain to think of someone whose heart would be flinty enough to resist the manifold seductions of "The Umbrellas Of Cherbourg", a French fairy tale about young love, told entirely in song and mostly in what I recall as affectionate monosyllablies, against a background of colors that might have been plundered from the palette of some gifted child".

VOGUE MAGAZINE
"French-to the last millimetre of celluloid . . . I will never see rain with the same eyes again".

LE MONDE
"A film for all the young lovers of the world . . ."

LE FIGARO
"A film which lacks nothing . . ."



SIDE ONE

SUR LES QUAIS
(Along the Waterfront)
(Michele LeGrand) 2:15

RECIT DE CASSARD
(Watch What Happens)
(LeGrand-Gimbel) 2:19

ELISE
(Michele LeGrand) 2:40

LES MATELOTS DE CHERBOURG**
(Michele LeGrand) 2:40

MADELEINE
(Madeleine)
(Michele LeGrand) 2:46

LES PARAPLUIS DE CHERBOURG
(I Will Wait For You)
(LeGrand-Gimbal) 2:59

All of the above published by South Mountain Music and Jonwara Music—BMI

SIDE TWO

EMILY*
(Mercer-Mandel)
Miller Music Corp.—ASCAP 3:23

HOW TO MURDER YOUR WIFE
From The Motion Picture
"How To Murder Your Wife"
(Neal Hefti)
United Artists Music Co., Inc.—ASCAP 2:12

DEAR HEART*
(Mancini-Livingston-Evans)
Northridge Music & M. Witmark
& Sons, Inc.—ASCAP 2:50

THE GREATEST STORY EVER TOLD
From The Motion Picture
"The Greatest Story Ever Told"
(Alfred Newman)
United Artists Music Co., Inc.—ASCAP 2:25

SYLVIA*
(Raksin-Webster)
Famous Music Corp.—ASCAP 2:50

GOLDFINGER
From The Motion Picture "Goldfinger"
Unart Music Corp.—BMI 2:26

*Vocal Background by The Will Bronson Singers


Patti Rice
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For Richard . . . my quiet fire.
Special thanks to Hugo & Luigi, the H&L staff, Rusty and Frank, Stephanie and Interlude people.

Patti

SIDE ONE

TIME BEFORE DAWN
BECAUSE I LOVE YOU
(Hugo & Luigi-George David Weiss)
OUGHT TO BE A LAW
MOVE IN TOGETHER
GET ON HOME GIRL



SIDE TWO

HELL HAS NO FURY
CAN'T HELP FALLING IN LOVE
(Hugo & Luigi-George David Weiss)
Gladys Music, Inc. – ASCAP
ORPHAN
SAXOPHONE JONES
(Hugo & Luigi-George David Weiss)
NEAR TO ME

All selections written by Patti Rice and published by Boca Music, Inc. – ASCAP, except as noted.

Produced by

HUGO & LUIGI

Arranged & Conducted by Juan Salazar

Keyboards: Patti Rice, Juan Salazar / *Guitar:* Jack Cavari / *Bass:* David Katzenberg, Bob Babbitt
Drums: Jimmie Young, Jose M. Cigno, Gary Mure / *Tenor sax & flute:* Carlo Nostro

Recorded at H&L Sound Studios, Englewood Cliffs, N.J.
Engineers: Steve Jerome and Ron Johnsen / Asst. Engineer: Chris Alge
Mastered at Masterdisk Corp., NYC / Engineer: Gilbert Kong
Album Art Direction: Michael Mendel, Maurer Productions / Photography: Hal Wilson

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PETER GLENVILLE'S PRODUCTION

RICHARD BURTON
ELIZABETH TAYLOR
ALEC GUINNESS
PETER USTINOV



THE COMEDIANS

FROM THE NOVEL BY GRAHAM GREENE

CO-STARRING

PAUL FORD LILLIAN GISH

SCREENPLAY BY
GRAHAM GREENE

PRODUCED & DIRECTED BY
PETER GLENVILLE

IN PANAVISION & METROCOLOR MGM

MCA-25002

MUSIC FROM THE ORIGINAL SOUND TRACK

Metro-Goldwyn-Mayer presents Peter Glenville's Production of

"The Comedians"

Music Composed and Conducted by Laurence Rosenthal

SIDE ONE

MAIN TITLE	3:05
MADAME L'AMBASSADRICE	2:48
PORT-AU-PRINCE	2:15
"I AM THE HAITIAN FLAG"	2:02
AT THE COLUMBUS STATUE	3:24
THE VOODOO TEMPLE	3:26

SIDE TWO

ARREST AT DAWN	1:20
THE BLUE GUEST-ROOM	4:56
THE TONTONS MACOUTE	2:11
OPERATION JONES	1:47
"IN THE NIGHT WATCHES"	4:03
DEPARTURES	3:13

PRODUCED FOR RECORDS BY PETE SPARGO

Editing and Re-recording Engineer: Dave Greene
Director of Engineering: Val Valentin
Cover Design: Jack Anesh

THE COMEDIANS

The course of any Graham Greene novel is almost as predictable as the path of the sun. Step 1: Critical acclaim. Step 2: Best sellerdom. Step 3: Successful translation into another medium—the screen, the stage or television.

But success is about the *only* predictable element in the works of Graham Greene. For each new entry is dramatically different from the last one. A different mood. A different setting. A different cast of characters.

Greene has explored the cloak-and-dagger world of wartime London (*Confidential Agent, Ministry of Fear*). The now-vanished Africa of British Colonialism (*The Heart of the Matter*). The broody Vienna of the Occupation (*The Third Man*). The mixture of comedy and corruption that was pre-Castro Cuba (*Our Man in Havana*).

But few settings have offered the novelist a stage more exotic, more violent than that he chose for *The Comedians:* Haiti today.

For present-day Haiti is a land of stunning contrasts. Of bumbling pettifoggery and brute force. Of sun by day and terror by night. Of primitive voodoo mysticism and very modern M-1 rifles. And against this background, Greene has woven one of his most powerful narratives.

The Comedians is a love story. A satire. A political indictment. And a no-holds-barred, good-to-the-last-shot thriller.

In bringing the Peter Glenville production to the screen, Metro-Goldwyn-Mayer has appropriately assembled a remarkably diverse gathering of talents.

Greene himself wrote the screenplay (his first since *Our Man in Havana*). England's Glenville (whose screen credits include *Becket, The Prisoner* and *Summer and Smoke*) both produced and directed. And the cast of players reads like a "Who's Who" of international movie-making.

Richard Burton is the expatriate Brown, drawn back to Haiti by private ambition and his tempestuous affair with Martha (Elizabeth Taylor)—the wife of a pompous South American diplomat (Peter Ustinov). Sir Alec Guinness is Jones—mystery-man, con artist and self-styled "Major"—whose machinations accidentally plunge Brown and Martha into the nether-world of Haitian intrigue. And, in brilliant portrayals, Paul Ford and Lillian Gish are American innocents abroad—unable and unwilling to comprehend the terror that surrounds them.

THE MUSIC

As integral to the film's success as the distinguished script, direction and stars is the compelling score of Laurence Rosenthal.

For a young composer, Mr. Rosenthal has racked up an astonishing list of credits—film, stage and television.

A graduate of Howard Hanson's composition classes at Eastman, Rosenthal pursued his studies —as had Aaron Copland and Marc Blitzstein before him—with France's Nadia Boulanger.

In the last dozen years, he has divided his talents between Broadway and Hollywood.

His name is a Playbill familiar to theatergoers, via the incidental music to such prestigious plays as the David Susskind production of *Rashomon*, the Peter Glenville-directed *Becket*, and the Alec Guinness vehicle, *Dylan*.

In the lighter-hearted world of musical comedy, Rosenthal created the ballet music for *The Music Man, Take Me Along* and, most recently, the entire score for last season's hit musical, *Sherry*.

No less impressive is his list of motion picture scores. Among the most memorable are *A Raisin in the Sun, The Miracle Worker, Requiem for a Heavyweight* and, of course, *Becket* (for which he earned an Oscar nomination).

Two successful television series have brought Laurence Rosenthal's music into America's living rooms: the highly-acclaimed *Twentieth Century*, and *Coronet Blue* starring Robert Goulet.

Interestingly enough, it was TV that brought about the first coupling of the Rosenthal-Graham Greene names, when Larry provided the musical setting for a special dramatization of Greene's *The Power and the Glory*.

Now, in his second realization of a Graham Greene work, Laurence Rosenthal offers a score as rich, as colorful, as full of astonishments as the motion picture itself: the dramatic adventure of *The Comedians*.

MUSIC FROM THE ORIGINAL SOUND TRACK

Metro-Goldwyn-Mayer presents Peter Glenville's Production starring

Richard Burton · Elizabeth Taylor
Alec Guinness · Peter Ustinov

"The Comedians"

From the novel by Graham Greene

co-starring **Paul Ford · Lillian Gish**

Screenplay by Graham Greene • Produced & Directed by Peter Glenville

In Panavision® and Metrocolor

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Mr. Counterpoint



jazz impressions
by
JOHN GAMBA



MR. COUNTERPOINT

JOHN GAMBA

LPDM 103

with

Don Cinderella on Bass and Paul Motian on Drums

Block ond white keys creoting o koleidoscope of color ond feeling – hot reds, cool greens, sod blues. This is Johnny Gombo. Rorely does on exciting new jozz interpreter come upon the scene. Recently, oficionodos hove been ignited by the sensotionol piono ortistry of "Mr. Counterpoint". His brillionce ot the keyboord sporks the listener's imoginotion ond colors his mood. At his smoll, intimote club, The Counterpoint, in West Oronge, New Jersey, oll who heor him become entronced with the intriguing rhythms ond sooring lyricism of his trio.

The pulsoting, hot red mood is creoted in *Things Ain't What They Used To Be*. Here, the piono swings in o fury of sound. The cool, suove counterpoint of *In Other Words* colms the excitement of the first number. The blue sodness of Ellington's *In A Sentimental Mood* ond the unusuolly sensitive interpretotion of *Yesterdays* close the first side.

Mr. Gombo's extroordinory imoginotion is demonstroted with intense subtlety in on unusuol jozz woltz, *Green Dolphin Street*. A swingingly tender mood is set with *Wait Til You See Her*. Johnny's focility os o jozz pionist is mognificently shown in the pure lilting spontoneity of the lost two numbers, *Lullaby Of The Leaves* ond *Secret Love*.

The rhythm section is composed of Don Cinderello, o strong, precise bassist of impressive tolent; ond drummer Poul Motion, who hos ployed with Bill Evons ond Zoot Sims. Gombo ond Cinderello hove been ploying together ot Johnny's club since it's opening lost yeor; Motion joined them for the first time to moke this recording. The trio creoted such o spontoneous excitement thot the olbum wos recorded on the first toke. As Motion soid, *"I have never been so surprised at the ease of a recording date. We achieved the results we wanted – as though we'd been playing together for years !"*

The muted otmosphere of The Counterpoint is lit by the brillionce of this new jozz combo.

R.P.M.

SIDE 1

1. THINGS AIN'T WHAT THEY USED TO BE (*D. Ellington*) (5:38)
2. IN OTHER WORDS (*B. Howard*) (6:26)
3. IN A SENTIMENTAL MOOD (*D. Ellington*) (5:41)
4. YESTERDAYS (*J. Kern*) (5:25)

SIDE 2

1. GREEN DOLPHIN STREET (*B. Kaper-N. Washington*) (5:17)
2. WAIT TIL YOU SEE HER (*M. Dennis*) (5:04)
3. LULLABY OF THE LEAVES (*P. Petkjer-J. Young*) (4:26)
4. SECRET LOVE (*S. Fain*) (4:30)



Recorded by: BELL SOUND STUDIOS INC. N.Y., N.Y.
Engineer: ART CRYST
Recording Date: AUGUST, 1962

DEL MORAL RECORDS, INC.
136 ORANGE STREET, NEWARK, NEW JERSEY

COVER DESIGN BY O. CHAPMAN-ARTONE

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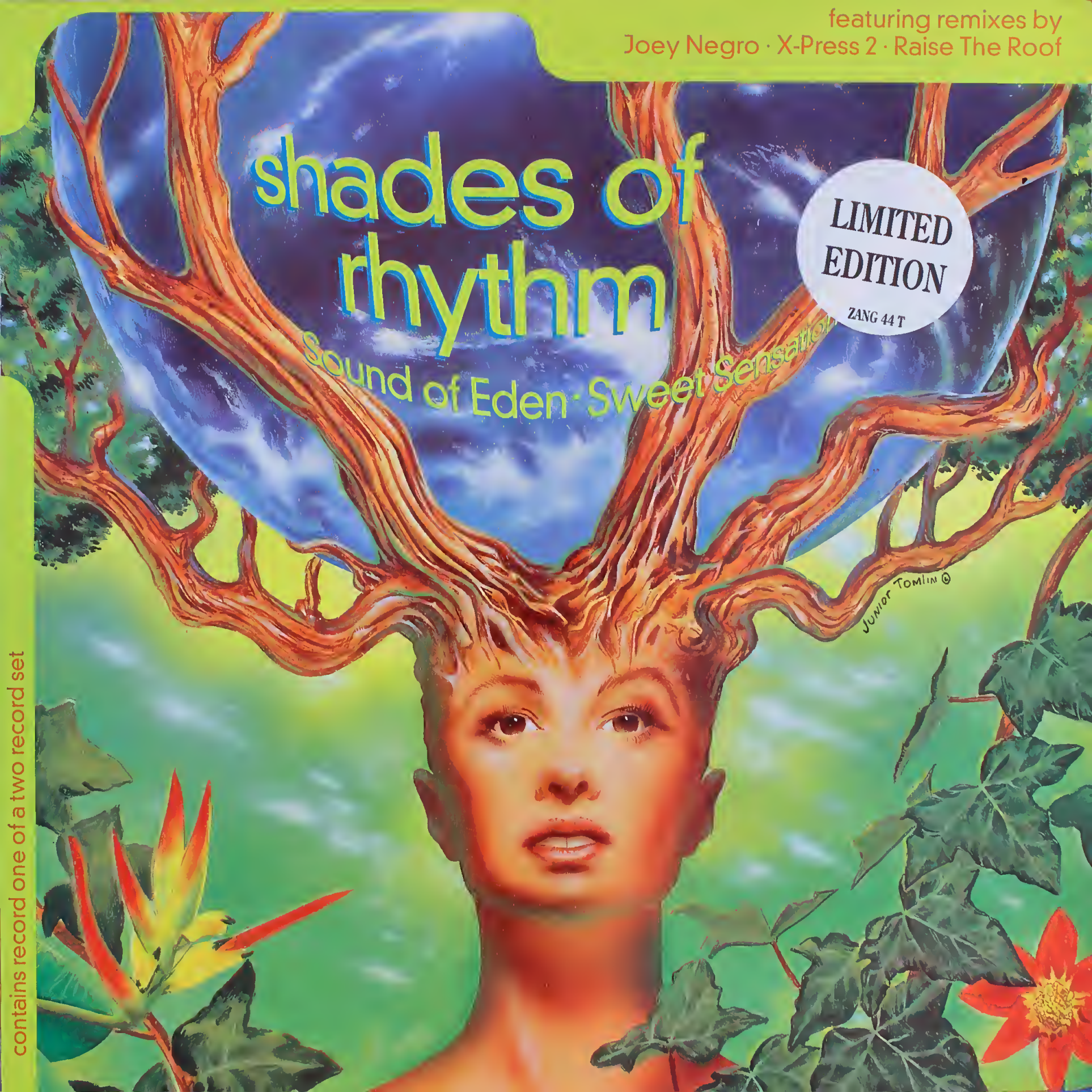
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Joey Negro · X-Press 2 · Raise The Roof

shades of rhythm

Sound of Eden · Sweet Sensation

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RECORDINGS

record one

Ⓐ sweet sensation · joey negro's konvershun mix
remix and additional production by dave lee & doc livingstone for z productions

Ⓑ sound of eden · x-press 2's dub
remix and additional production by x-press 2

sound of eden · raise the roof
remix and additional production by raise the roof (baseley, bathie, clark-ward)

record two (available separately)

Ⓐ sound of eden · original 12" mix
engineered by ren swan at sarm east

sweet sensation · original 12" mix

Ⓑ sound of eden · digital funk mix

sound of eden · x-press 2's vocal mix
remix and additional production by x-press 2
recorded and mixed by faith 4 life at jamestown
keys and peace vibes by uschi classen

produced, recorded and mixed by shades of rhythm at sor studios
sor information: PO Box 93, London W11 1ZS

management: ron atkinson
illustration by junior tomlin photography by ian t. tilton
sleeve by greg at warsaw

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Fiesta

MANUEL
and the Music of the Mountains

DGT 1026



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Side One

1. **GRANADA** 3:34
   (Lara)
2. **IN A LITTLE SPANISH TOWN** 2:35
   (Wayne-Lewis-Young)
3. **THE DONKEY SERENADE** 2:30
   (Friml-Stothart)
4. **RISE** 3:15
   (Badazz-Armer)
5. **MUSIC BOX DANCER** 2:45
   (Mills)
6. **MEXICAN WHISTLER** 3:00
   (Whittaker)

Side Two

1. **FIESTA** 3:00
   (Love)
2. **YOU BELONG TO MY HEART** 2:50
   (Lara-Gilbert)
3. **BEHIND THE MASK** 3:00
   (Love)
4. **HOORAY! HOORAY! IT'S A HOLI-HOLIDAY** 2:45
   (Farian-Jay)
5. **RAMONA** 2:49
   (Wayne-Gilbert)
6. **TZENA, TZENA, TZENA** 2:45
   (Miron-Grossman-Parish)

Produced by Norman Newell
Recording engineer: Peter Bown
Assisted by: John Kurlander
Assistant engineers: Mark Vigars and Richard Bettison
Recorded at EMI's Abbey Road (London) Studios

Cover design: Feref

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ABOUT DIGITAL RECORDING

The quest for high quality in sound recording means that each stage in the record process is continually being re-examined and improved whenever possible. This record has been made from a new type of digital master tape recorder which eliminates the small but discernible losses in quality introduced by conventional tape machines.

Nobody should be surprised that digital techniques are now beginning to be used for recording music. Computers rely on digits, so do pocket calculators and so do the space-ships now exploring to the moon and beyond. In modern music itself we find pop groups and recording engineers using digital delay lines, synthesizers and vocoders to produce new sounds and manipulate old ones.

The traditional recording methods have always inscribed a waveform, in a record groove or the magnetic coating on a tape, whose shape was a pattern or 'analogue' of the changing pressures in the original sound wave. Unfortunately there is a limit to how accurately this waveform can be recorded and played back, and so all the nuances of the music cannot always be reproduced faithfully. Also an analogue recording is very vulnerable to inherent noise, interference and damage. Digital recording does not rely on tracing intricate waveforms; it has terrific potential for high fidelity sound and is quite definitely the method of the future.

The first thing that happens in a digital recording is that the 'analogue' waveform of the electric current from the microphones or mixing desk is changed into a stream of coded pulses or 'digits'. This is done by sampling the waveform level at fixed time intervals, as dictated by a kind of clock. This is no ordinary clock, of course, because it needs to tick at about 50,000 times a second. On each tick the circuit has to read the waveform level at that instant, compare it with a standard scale and convert the answer into a coded series of on/off pulses.

The beauty of recording simply pulses and spaces, like morse code, is that the recording you store can be to any standard of fidelity you care to specify. The full frequency range of music is easily encompassed, and so is the dynamic range from the loudest climaxes down to the proverbial pin-drop. Perhaps the biggest advantage of a digital recording is that it is completely protected against noise or interference. The individual pulses are all recorded close to the highest level that the medium will allow, and the playback system has only to identify the presence or absence of a pulse at each sampling point in time, not its level or shape. So the pulses can be grossly interfered with during storage, and the background noise can be at many times the level that would be intolerable in an analogue system, with virtually no audible degradation in the musical signal finally reproduced.

At present, digital recording is used only for the making of the original tape master at the studio, replacing the conventional tape machines with new digital ones. All the subsequent stages needed to produce the gramophone record are still carried out in the normal manner. This means that this record is in every way standard, and intended to be played on an ordinary record player or hi-fi system. Even so, the improvements at the master tape stage have eliminated all the small imperfections of the analogue tape, which could include print-through, wow and flutter, drop-outs, modulation noise, distortion and tape hiss. As a result, if you listen keenly to this disc, you will detect a greater degree of clarity, sharper attack, more impressive climaxes in the music and – most of all – a quieter background.

At some time in the future we can look forward to a totally digital medium for music in the home. Then the music will be encapsulated in digital form from the studio right through to a domestic laser beam or other entirely new type of reproducer. At the present state of the art, gramophone records made from a digital tape master come pretty close to reproducing all the sounds of music, with maximum impact and minimum interference.

John Borwick
(Audio Editor, "Gramophone")

Front Cover photography: Courtesy of



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billy & sarah
GAINES
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Compromise
&
Friends Indeed



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PRODUCED BY RALPH STEIN

RAIN RAIN GO AWAY
HAIL, HAIL THE GANG'S ALL HERE
FOLLOW THE LEADER
LAVENDER'S BLUE
BUTTON, BUTTON
SIMON SAYS
MUSICAL CHAIRS
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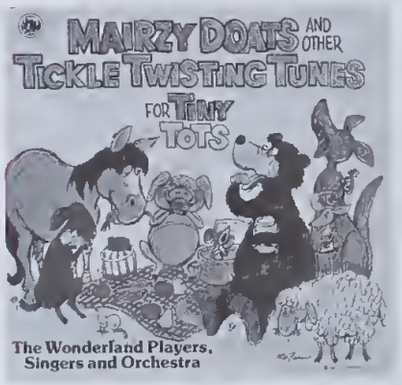
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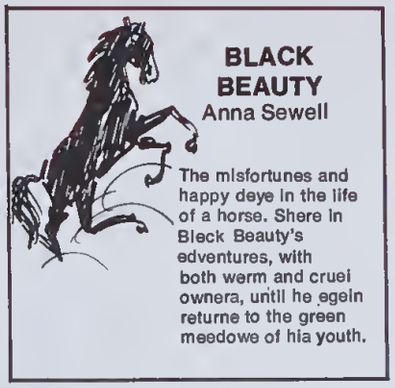
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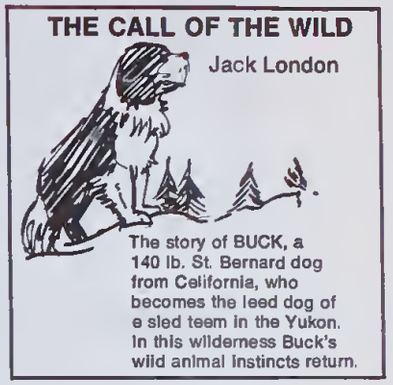
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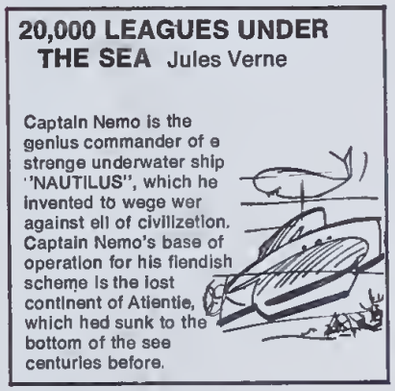
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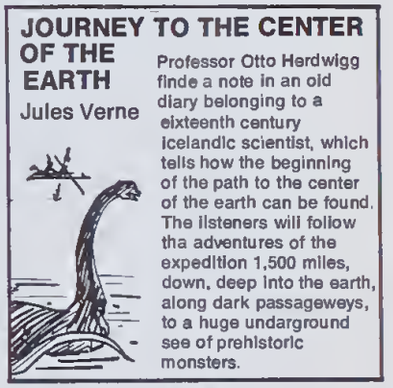
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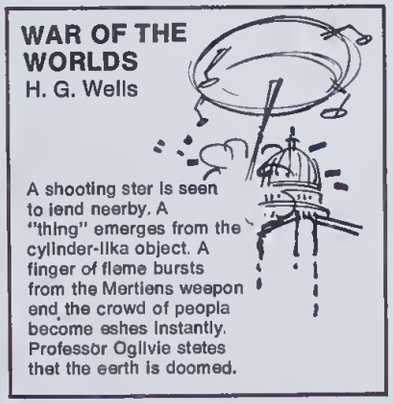
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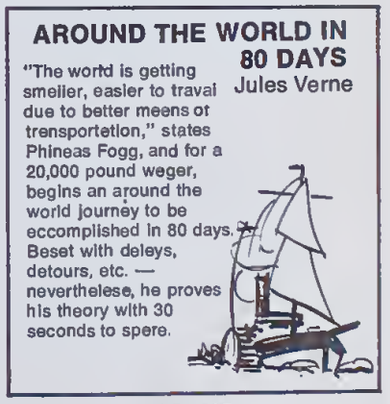
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LP - 296



LP - 299



LP - 295

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DAVE NELSON- GUITARS, VOCALS
LARRY FAST**- SYNTHESIZER AND PROCESSING
KERMIT MOORE, ANTHONY POSK, MICHAEL COMMINS, JULIEN BARBER: STRING QUARTET
STRING QUARTET ARRANGED BY STEPHAN GALFAS (PRODUCTION COORDINATION)
ETHEREAL GUITAR IN *TRAIN FROM NOWHERE* WALT NEKTROID, COURTESY OF HIMSELF

*ROTASOUND SUPERBASS STRINGS
**APPEARS THROUGH THE COURTESY OF PASSPORT [illegible]

PRODUCED AND ARRANGED BY NEKTAR & JEFF KAWALEK FOR RECYCLED MUSIC INC.

ENGINEERED BY JEFF KAWALEK
ASSISTED BY PETE ROULINAVAGE
RECORDED AT THE *HOUSE OF MUSIC* WEST ORANGE, N.J. MARCH-AUGUST 1977, WHERE THE TWO FAMILIES BECAME ONE-THANKS.
WE WOULD LIKE TO THANK ALL THE PEOPLE WHO WERE THERE WHEN WE NEEDED THEM, WE WON'T FORGET YOU.

MANAGEMENT: KEN SANDER/DEREK MOORE
MASTERING: MASTERDISK CORPORATION
MASTERING ENGINEER: BOB LUDWIG
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REFORMATTED BY: JASON SPLAT
COVER PHOTOGRAPHY: CHRIS CALLIS
GROUP PHOTOGRAPHY: DAVID GAHR

MICK B-ROCKETT-CREATIVE LIGHTS
PETE LANGO- LIGHTS, DIRECTOR AND STAGE DESIGN
PAUL HIGGINS- ELECTRIX, SOUND
RAB MURDOCH-LIGHTING COORDINATION

AWAY FROM ASGARD, MAGIC IS A CHILD, EERIE LACKAWANNA, MIDNITE LITE-LYRICS BY DEREK MOORE, RON HOWDEN, TAFF FREEMAN, DAVE NELSON AND STEVE BARTH.
LOVE TO SHARE (KEEP YOUR WORRIES BEHIND YOU), TRAIN FROM NOWHERE, LISTEN, ON THE RUN (THE TRUCKER), SPREAD YOUR WINGS-LYRICS BY DEREK MOORE, RON HOWDEN, TAFF FREEMAN AND DAVE NELSON

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THANKS: BOBBY & VONNY FOR FARM & FOOD, STEPHAN & MARY ELLEN, CHARLIE & IRENE (FOR THINGS ABOVE AND BEYOND THE CALL OF DUTY), AND ALL AT H OF M, BOB EPSTEIN AND ALL AT CASPER & EPSTEIN, AL GEDULDIG FOR KEEPING US HERE, BEN & BERT FOR KEEPING THE SHEKELS, RICK, CLIFF, EKKE, CHRIS AND ALL AT THE BIG P FOR FAITH, BOB & KENNY, FAST ED, PASTORE, KEN & JESSICA, OUR AMERICAN EXPRESS CARD, JEFF FOR HIS SUGGESTIONS, PETE FOR THE EXTRA'S, BILLY, [illegible] SANTORI, NELSON, ALLAN MACOWITZ, STEVE FOR THE IDEA OF *TRAIN FROM NOWHERE*





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SIDE 1

AWAY FROM ASGARD

MAGIC IS A CHILD

EERIE LACKAWANNA

MIDNITE LITE

LOVE TO SHARE (KEEP YOUR WORRIES BEHIND YOU)

SIDE 2

TRAIN FROM NOWHERE

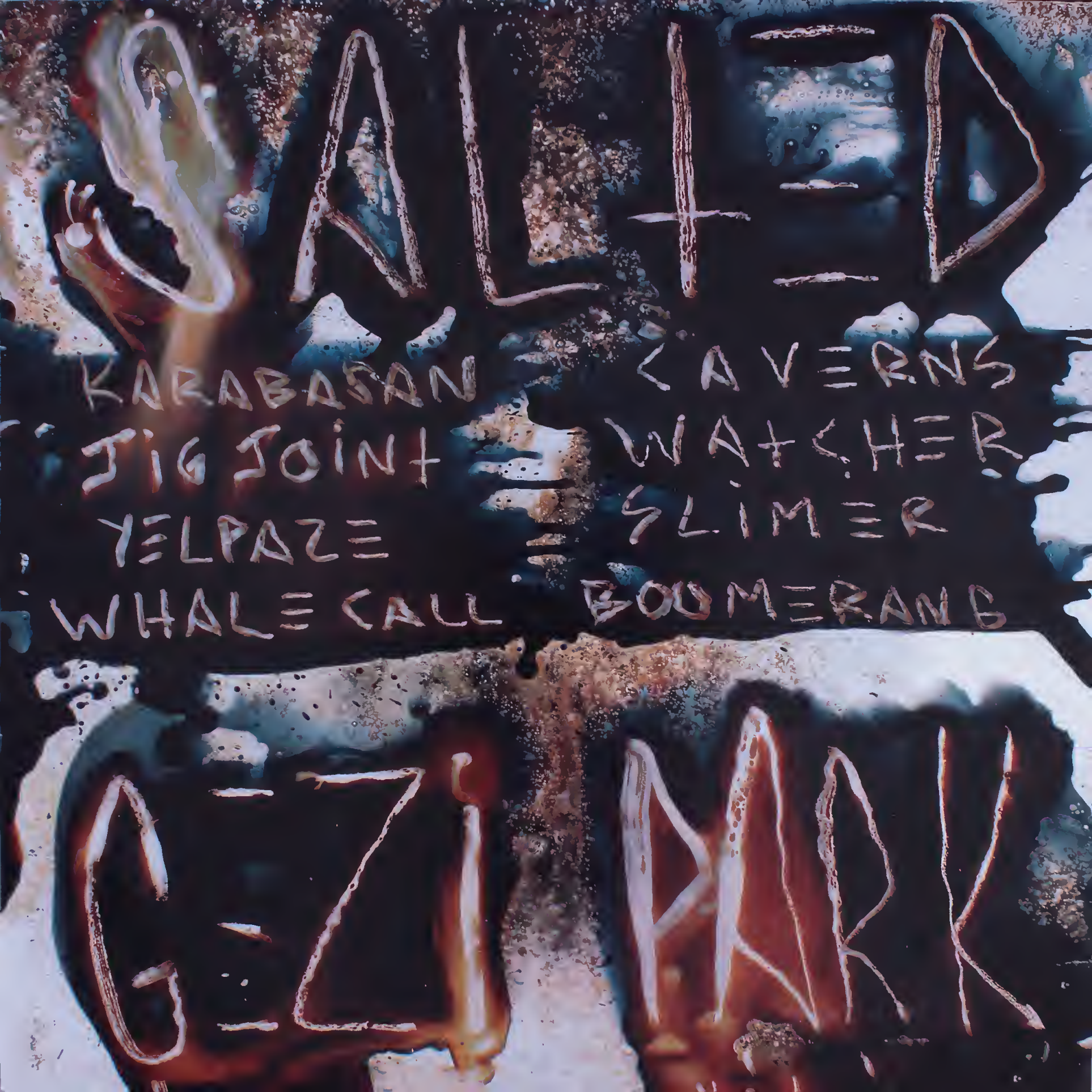
LISTEN

ON THE RUN (THE TRUCKER)

SPREAD YOUR WINGS


MARBLE VINYL
türkish acid doom punk TX




ALIEN
KARABASAN
JIG JOINT
YELPAZE
WHALE CALL
CAVERNS
WATCHER
SLIMER
BOOMERANG
G-ZiPARK

SALTED GEZI PARK

RECORDED BY: EVAN KLEINECKE
MASTERED BY: JESSE POLLOCK

KARABASAN

TURKISH: ASIT ALMAK, ASIT ATMAK, ASIT YEMEK, EVREN HALINE, KARABASAN.
GECE GELEN, KARA GÖRÜNEN, IMKÂNSIZ OLAYLAR, KARABASANLAR.

TRANSLATION: TO TAKE ACID, TO DROP ACID, TO EAT ACID, TO THE CONDITIONS OF THE UNIVERSE, NIGHTMARE. VISITS AT NIGHT, IN THE DARK PERCIEVED, IMPOSSIBLE OCCURENCES NIGHTMARES.

JIG JOINT

THEYRE FOLLOWING YOU, WATCHING YOU, FUCKING WITH EVERYTHING. THEY'RE MELDING YOU, WELDING YOU, INTO THE CRACKS OF A JIGJOINT MOTHERFUCKER. WASTING MY LIFE WITH YOUR KIND, LAST THING I'LL DO WITH MY TIME, FIND A WAY OUT AND SURVIVE, DEATH IS EASY, WHEN YOU ARE ALIVE.
ROLL UP THE, TROLL UP THE, BOWL UP THE, TOLL UP THE JIG JOINT, JIG JOINT...
CLIMB UP THE, SLIME UP THE, TIE UP THE, FIND UP THE, JIG JOINT, JIG JOINT...
PLAY UP THE, LAY UP THE, FLAY UP THE, PRAY UP THE, JIG JOINT, JIG JOINT...
LEAN UP THE, MEAN UP THE, GLEEN UP THE, CLEAN UP THE, JIG JOINT, JIG JOINT...

THRASH UP THE, CRASH UP THE, TRASH UP THE, BASH UP THE, JIGJOINT, JIG JOINT...

WHALE CALL

THE ONES THAT YOU CONTROL, THE ONES THAT YOU HAVE FAILED, THE ONES YOU VOW TO PROTECT ARE THE ONES YOU WILL IGNORE, AREN'T YOU ASHAMED OF HOW YOU HAVE FAILED!

OOOOOOOOOOOOOOOOUUUUUUUUUUUUUUUUUUAAAAAAAAAAAAAAAAAAAAAAAA

CAVERNS

TURKISH: BURASI BİR MAĞRA, BİR MAĞRA BİR BOŞLUKTUR, VE BİR BOŞLUKTAN ÇIKIŞ YOK. SİZE BUNU BİR KERE ANLATACAĞIM, O YÜZDEN TEHLİKELİ DİNLEMENİZ UMRUNUZDADIR. NİYE HÂLÂ BURADA DURDUĞUNUZU PEK ANLAMAMACAĞIM, ÇÜNKÜ BURASI BİR MAĞRA, BURASI BİR BOŞLUK, BOŞLUKTAN ÇIKIŞ YOK. BURADAN ARTIK ÇIKAMAYACAKSINIZ, BURADA YAŞLANACAKSINIZ, BURADA YATACAKSINIZ, BURADA ÖLÜCEKSİNİZ, BURADA KALACAKSINIZ! ÇÜNKÜ BURASI BİR MAĞRA, BURASI BİR BOŞLUK, BİR BOŞLUKTAN ÇIKIŞ YOK!



REGGAE FOREVER VOL 1



SIDE 1

1. TONIGHT I CELEBRATE MY LOVE — BILL CAMPBELL & VALERIE HARRIS
2. SECRET ADMIRER — GEORGE WRIGHT
3. MEMORIES ARE MADE OF THIS — JACKIE EDWARDS
4. GONNA TAKE A MIRACLE — KEN BOOTHE
5. ONE AND ONLY LOVER — CORNELL CAMPBELL
6. JUST MY IMAGINATION — CORNELL CAMPBELL

(PRODUCER)
PRODUCER — TRACK 2 3 4 5 BUNNY LEE — SIDE (2)
PRODUCER — TRACK 1 OSSIE HIBBERT — SIDE (2)
SIDE 1
PRODUCER — TRACK 1 — BILL CAMPBELL — SIDE (1)
PRODUCER — TRACK 2 FITZROY
PRODUCER — TRACK 3 OSSIE HIBBERT
PRODUCER — TRACK 4-5 — DUKE REED
PRODUCER - - TRACK 6 — BUNNY LEET

SIDE 1
PUBLISHED BY B & B MUSIC — TRACK (1)
PUBLISHED BY BODY MUSIC — TRACK (2)
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COPYRIGHT — 2 3 4 5 SIDE 2

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STEREO ROCSTE L P 101

THE STARS OF

ACAPPELLA

VOLUME TWO

THE ZIRKONS

FIVE SHARKS

THE AUTUMNS

JOEL AND THE CONCHORDS

THE VERSAILLES

20 NEW ACAPPELLA RECORDINGS BY YOUR FAVORITE GROUPS OF ACCAPELLA

THE CHANTONS

THE RITUALS

PLUS

THE FORMATIONS
THE LOUAIRES
THE LYNETTES
THE 5 CHANCELLS
THE CROWNS

NEW COUNT FIVE

PRODUCED BY WAYNE STIERLE

Snowflake RECORDS 1002

SNOWFLAKE 1002



THE CHANTONS



THE FORMATIONS



THE LOUAIRES



THE CROWNS



THE ZIRKONS

★ STARS ★ OF ★ ACAPPELLA ★

VOLUME TWO

Once again we bring you THE STARS OF ACAPPELLA, with a collection of the brightest stars in the acappella field today.

The ZIRKONS return to acappella with a great new song for their many loyal fans to enjoy. Good to have them back again.

The FIVE SHARKS are on hand to sing *"Happy Teenager"*, and we know that you always like to hear from this popular group. This recording is by the original group.

The RITUALS and The VERSAILLES prove why they are so popular in acappella by presenting some new sides. You will especially like *"You Were Mine"*.

The CHANTONS really do a job on *"When You Wish Upon A Star"* and *"When You Dance"*. This is one of the finest new groups on the scene today.

The FORMATIONS have been together since last summer, and come up with some good sounds in a short time. Lead and bass for the group is Bob Ciancio, Bill Buro is baritone, Sam Della Sala does the second tenor, Dave Holmes is first tenor, and Fred Auferio does bass and lead parts also.

The NEW COUNT FIVE, Jimmy, Maynard, Tommy, Jack Bryndza and newest member Tommy Buro have really come up with a winning combination this time. Their "new" sound has made them one of the most popular groups around today. Listen to them on *"May I"* and you'll see why.

The LOUAIRES are just getting started in acappella, and it's a good start. Mario Papa sings bass, James Duff does second tenor, Gordon Potis is their lead, while William and James Zablocki do baritone and first tenor.

JOEL and The CONCHORDS have been favorites in New Jersey for a while now, but this is their first appearance on an acappella album. Joel Katz, lead singer, has formed this group, and many others. More about them, The Autumns and the other groups on our next album.

Acappella has many fans, and for many different reasons, and with many varied sounds. Some like tight harmony, some high harmony, etc. At Snowflake Records we are bringing you a cross section of the sounds on our albums. A group singing "soul", but copying other groups is a group with no real sound and might better be named the Acappella "parrots". A parrot can imitate, a talent can create. Groups with original sounds are truly The Stars Of Acappella.

Thank you,

WAYNE STIERLE

IF YOU HAVE A GROUP, ACAPPELLA OR WITH MUSIC, AND ARE INTERESTED IN THE POSSIBILITY OF RECORDING, OR IF YOU WOULD LIKE AN ACAPPELLA BULLETIN, WRITE TO:

SNOWFLAKE MUSIC
BOX 2
TOWN CENTER BRANCH
WEST ORANGE, N. J.

Side A

"HERE IN MY HEART" (Johnson) Claroan, BMI	ZIRKONS
"YOU WERE MINE" (Giacalone) Dara-Good Songs, BMI	RITUALS
"LOVERS QUARREL" (Al, Tony, Jesse, Bob) Caribou, BMI	JOEL & THE CONCHORDS
"WHEN YOU WISH UPON A STAR" (Leigh-Harline-Washington) Bourne, ASCAP	CHANTONS
"MAY I" (Williams) Rhinelandar, BMI	NEW COUNT FIVE
"LORRAINE" (Maxwell-George) Maureen, BMI	AUTUMNS
"CHANT OF THE ISLES" (Wendroff-Rossman) Snowflake Sound, BMI	LOUAIRES
"SOFT AND SWEET" (Selections) Mona-Lee, BMI	VERSAILLES
"WHEN YOU DANCE" (Jones-Kirkland) Angel, BMI	CHANTONS
"SILHOUETTES" (Slay, Crewe) Regent, BMI	RITUALS

Side B

"HAPPY TEENAGER" (Margo-Medress-Siegel) Bright Tunes, BMI	FIVE SHARKS
"I WANT A GIRL" (Green-Williams-Phillips) East, BMI	NEW COUNT FIVE
"MY GIRLFRIEND" (Formations) Snowflake Sound, BMI	FORMATIONS
"GEE, BUT I'M LONESOME" (Johnston) Deywin, BMI	FIVE CHANCELLS
"OH YES" (I DO BELIEVE) (Wayne Stierle) Snowflake Sound, BMI	LOUAIRES
"ONE SUMMER NIGHT" (Webb) Southern, BMI	JOEL & THE CONCHORDS
"I LOVE YOU" (Moore-Chambers) Queen, BMI	FORMATIONS
"IF YOU WERE GONE FROM ME" (Wayne Stierle) Snowflake Sound, BMI	LYNETTES
"I NEED YOU" (Buro-Crowns) Snowflake Sound, BMI	CROWNS
"IT'S GROWING" (Robinson-Moore) Jobete, BMI	NEW COUNT FIVE





OTHER ACAPPELLA ALBUMS YOU WILL ENJOY ARE THE SHELLS ALBUM AND "THE STARS OF ACAPPELLA VOL. I" FEATURING THE SAVOYS, NUTMEGS, SHELLS, ETC.

(TANGO RHYTHMS)

Ritmo de los Tangos

ESTRELLITA LA CUMPARSITA TANGO ESPANOL AOIOS MUCHACHOS CHE MI AMIGO DEN GEOSO IRRESISTIBLE EL CHOCLO TU LA PALOMA

SUTTON



SU 107

SUTTON



✳ THE WORLD'S FINEST QUALITY RECORD

















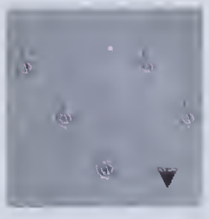


































*SU INDICATES MONAURAL — SSU INDICATES STEREO

The sound on this SUTTON record is engineered to perfection and is tha final product of yeers of research and development of stereophonic end monophonic recording techniques. All original recordings are made with NEUMANN SM-2 Microphones on AMPEX 350-2 end 300-3 magnatic tape recorders affording e frequency response of from 20 to 20,000 cycles per second. Original mastar discs are cut with a TELEFUNKEN-DECCA ZS90/45 cutter on a NEUMANN AM 32B lathe using a special amplification system.

All phases of recording, mastering, and quality control are under tha supervision of Bill Lazerus, Chief Engineer for SUTTON RECORDS and SUTTONTAPE in cooperation with AVCO LABS., N.Y. AUDIOTAPE Mastertape Type 2551 M is utilizad throughout all phases of recording.

"The world's finast quelity monophonic and stereophonic record" is a result of using only the world's finest aquipment and meteriels... AMPEX, TELEFUNKEN, NEUMANN and AUDIOTAPE... a unique combination of world-renowned manufacturars of quality resulting in a world femous quelity record, SUTTON.

All SUTTON recordings conform to the RIAA playback curve.

Yo siento... Yo canto...

CHUCHO AVELLANET



TH / AMF - 2204
STEREO



Lado (A)

* 1.- NO VOLVERE A HABLAR DE AMOR - 3:30
(R. Seff / T. Seff) Adaptacion al Castellano: C. Narea

** 2.- AL FRIO DEL TELEFONO - 3:54
(J. C. Noroña)

** 3.- CAZADOR CAZADO - 3:29
(Cheo Zorrilla) — Unimusica, Inc.

** 4.- MI AMOR ES COSA DE VERANO - 3:07
(H. Lanzi / M. Tottis)

* 5.- CON LAS MANOS VACIAS - 3:42
(A. Cortez / J. F. Dicanta)

Lado (B)

*1.- ABEJA REINA - 3:02
(King Clave)

* 2.- Y VERAS ... - 3:00
(J. C. Noroña)

* 3.- SE LO VOY A DECIR - 3:34
(Cheo Zorrilla) — Unimusica, Inc.

** 4.- LA TAZA DE CAFE - 4:12
(Tito Fernandez)

** 5.- CANTAME UNA MELODIA - 3:41
(Roffi Monclove)

(*) Arreglos y Direccion Musical: TINO GEISER
(**) Arreglos y Direccion Musical: PANCHO SAENZ

Produccion y Direccion Artistica: TINO GEISER
Asistente de Produccion: PANCHO SAENZ
Productor Ejecutivo: ANTONIO "Tony" MORENO

Grabado en: ESTUDIOS "GOLDEN" - Mexico, D. F.
Ingeniero de Grabacion: SERGIO GARCIA, GONZALO SOSA y CARLOS MUÑOZ
Mezclas: SERGIO GARCIA, TINO GEISER y PANCHO SAENZ
Fotografias: AL FREDOY
Arte y Diseño del Album: DRAGO FERNANDEZ

TH / AMF - 2204
STEREO

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Agradecemos sinceramente la colaboracion del S. U. T. M. (Sindicato Unico de Trabajadores de la Musica) Mexico

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SALP 1283

STEREO

13/20/13
$10.00

JULITO RODRIGUEZ y Su Trio

Ansonia
LONG PLAYING
HIGH FIDELITY

Vol. 3



Printed in U.S.A.

Ansonia
LONG PLAYING
HIGH FIDELITY

STEREO

SALP 1283

JULITO RODRIGUEZ
Y SU TRIO
(JULITO-TATIN VALE-RAFAEL CHARON)

CONTENTS

1. **EL ALMANAQUE** (Bolero)
2. **GOTITAS DE DOLOR** (Bolero Mambo)
3. **POBRECITA** (Bolero)
4. **EL ECO Y EL CARRETERO** (Guajira)
5. **TORNA SORRENTO** (Bolero)
6. **DELINCUENTE** (Bolero)

1. **MAR Y CIELO** (Bolero)
2. **SUEÑA CON MIS BESOS** (Vals)
3. **QUE LINDA ERES** (Bolero)
4. **LA MUCHACHA DE OJOS NEGROS** (Mapeyé)
5. **CIEGAMENTE** (Bolero)
6. **FRENESI** (Bolero)

ANSONIA, a name in the record industry representing prestige and quality, is proud to announce this third volume on long playing records by JULITO RODRIGUEZ and his trio.

JULITO RODRIGUEZ gained fame for his unforgettable association with the Trio Los Panchos. Taking his place with this trio as first voice, they toured most of the important cities of all the continents.

On the 22nd of March 1957, JULITO RODRIGUEZ formed his own trio. This group was organized in Puerto Nuevo, Puerto Rico, with the incorporation of two other fine musicians, Tatín Vale and Rafael Scharon.

JULITO RODRIGUEZ REYES was born in Santurce, Puerto Rico; Rafael Scharón, known as Charón hails from San Sebastian and Tatín Vale, whose full name is Eligio Vale Hidalgo was born in San Juan, Puerto Rico. They were sensational! The critics had great praise for them. Later on, they made personal appearances on radio and television and fulfilled successful engagements in the best night clubs in San Juan. These young and versatile artists perform as a trio in the following manner: JULITO RODRIGUEZ, director of the trio, sings first voice and plays third guitar; he also plays the maracas marvelously. Tatín Vale sings second voice and plays second guitar. Rafael Charón is the wizard of the first guitar and sings third voice.

JULITO RODRIGUEZ REYES is well known not only for his musicianship, but also as an inspired composer. He is especially noted for many of the compositions which appear in this new volume. These are: *"Mar y Cielo"*, *"Ciegamente"*, *"Delincuente"*, *"Gotitas de Dolor"* and *"El Almanaque"*. Each one of these numbers has become a big hit. JULITO has written many other famous compositions, too many to enumerate here.

ANSONIA RECORDS has processed this album in High Fidelity and Stereo. We are sure this LP will be received by record fans with as much enthusiasm as the previous volumes by JULITO RODRIGUEZ and his trio.

English Text by Herman Glass.

El sello ANSONIA es ya una tradición que representa prestigio y calidad. Ahora nos sentimos orgullosos de presentar este tercer Album de larga duración con JULITO RODRIGUEZ Y SU TRIO.

JULITO RODRIGUEZ obtuvo su primer triunfo con su inolvidable actuación con el Trio Los Panchos, cantando la primera voz con este famoso trío que lo llevó hasta los más recónditos sitios de los Continentes.

El 22 de marzo del año 1957, JULITO RODRIGUEZ decidió formar su propio trío. Este grupo se organizó en Puerto Nuevo, Puerto Rico, con la cooperación de dos destacados cantantes y guitarristas: Tatín Vale y Rafael Scharón.

JULITO RODRIGUEZ REYES nació en Santurce, Puerto Rico, Rafael Scharón — mejor conocido como Charón — nació en San Sebastián y Tatín Vale, cuyo nombre de pila es Eligio Vale Hidalgo, nació en Moca. Este ya famoso trío hizo su debut en el Teatro Matienzo en San Juan, Puerto Rico. Aquello fué una sensación. Los críticos los colmaron de elogios. Más tarde se presentaron personalmente en la televisión y radio, luego siguieron contratos en los mejores Clubs nocturnos de San Juan. Estos versátiles artistas cantan y tocan de la manera siguiente: JULITO RODRIGUEZ, director del trío, canta la primera voz y toca la tercera guitarra, también es un experto con las maracas. Tatín Vale, canta segunda voz y toca segunda guitarra. Rafael Charón, es el mago de la primera guitarra y canta tercera voz.

JULITO RODRIGUEZ REYES es bien conocido no sólo como buen músico y cantante, sino como un inspirado compositor. Varias de las canciones que aparecen en este nuevo volúmen le han valido a JULITO gran popularidad, entre ellas están: *"Mar y Cielo"*, *"Ciegamente"*, *"Delincuente"*, *"Gotitas de Dolor"* y *"El Almanaque"*. Cada uno de estos números ha sido un rotundo éxito. JULITO ha escrito muchas más composiciones, demasiadas para enumerarlas aquí.

ANSONIA RECORDS ha procesado este album en alta fidelidad y estereofónico. Estamos seguros que este LP será muy bien recibido y que el público le brindará el mismo entusiasmo y cariño que a los otros volúmenes de JULITO RODRIGUEZ Y SU TRIO.

Spanish Text by Perla Pérez

Color Foto by Bob Ledesma.

Printed in U.S.A.


Stella
RECORDS OF QUALITY
·935·
MONAURAL and STEREO
Chicken Hop Polka
Bernie Witkowski Orchestra
BW

1. Chicken Hop Polka
2. Brunette Polka
3. Medley Of Kisses - Oberek
4. Living Doll Polka
5. Polish Wedding Polka
6. Tango In The Moonlight
7. Grandma's Polka
8. Oberek In The Country
9. Lithuanian Wedding Polka
10. Kopy Kat Oberek
11. The Little Waltz
12. Hungarian Kisses - Czardas

Stella

·935·

MONAURAL and STEREO



You could bet that Bernie Witkowski and his world famous orchestra has made more recordings than any other orchestra without anyone accepting the challenge. The more platters Bernie records, the more the polka fans want. They keep shouting for - More - More - More. The question "When Is Bernie's New Record Coming Out" is heard constantly throughout the nation. As soon as Bernie's new record is released, polka fans crowd the record stores.

The popularity of Bernie Witkowski's orchestra is attributed to Bernie's choice of musicians, arrangements, selections, and lovely blond vocalist Marianne Golema, who not only sings up a storm, but is also an artist. In fact, all the art work, cartoons, Etc. on LP #932, Yaka To Kara, LP #933 Echa Z Polski, LP #934, Soft & Light By Bernie Wyte, And LP #935 Chicken Hop Polka, were beautifully done by Marianne.

The "Chicken Hop Polka" is a favorite of Mr. & Mrs William Butts, proprietors of the famous Belmont Ballroom located in Garfield, New Jersey. In fact it was Mrs Butts who suggested the "Chicken Hop Polka" for recording.

We, the Stella Music Company Incorporated, are proud to have Bernie Witkowski, and Marianne Golema on our staff, and we are sure that polka fans every where are proud to play Bernie Witkowski's records for their friends.

May we add, " Long Live The Polka, Oberek, And Bernie Witkowski.....

STELLA RECORDS

STELLA MUSIC CO., Inc., P. O. Box 84, Hillside, N. J.

STELLA Long Playing RECORDS

MONAURAL - STEREO - & COMPATIBLE



900



901



902



903



904



905



906



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908



909



910



911



912



913



914 - CHRISTMAS



915



916



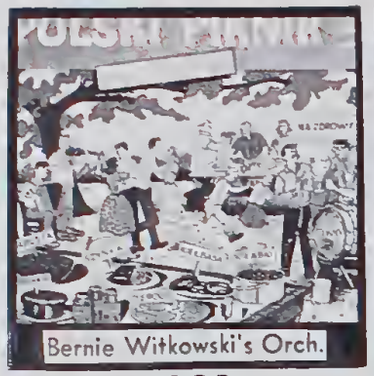
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921



922 - CHRISTMAS



923



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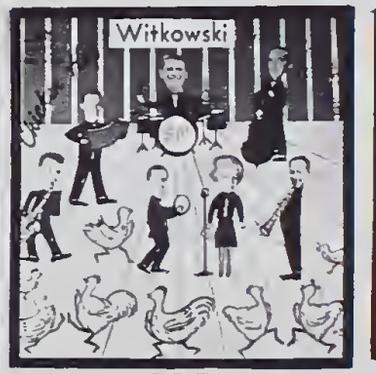
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932



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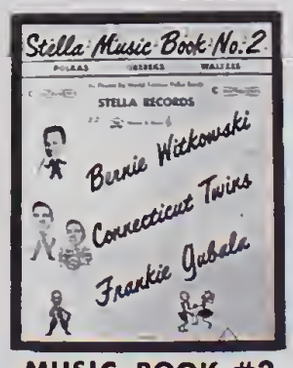
936



937 • Polish Hymns



MUSIC BOOK #1



MUSIC BOOK #2



938

Hi-Fi Monaural Available From LP #900 To LP #917 Inclusive - Hi-Fi Monaural And Stereo From LP #917
Compatible (Stereo & Monaural On The Same Record) Available From LP #923
LP #922 Polish Christmas Carols - Hi-Fi Monaural Only - LP #920 - Not Available. Somebody Goofed
LP #934 (Soft & Light By Bernie Wyte) Will Be Released Shortly.....More Coming.

STELLA RECORDS

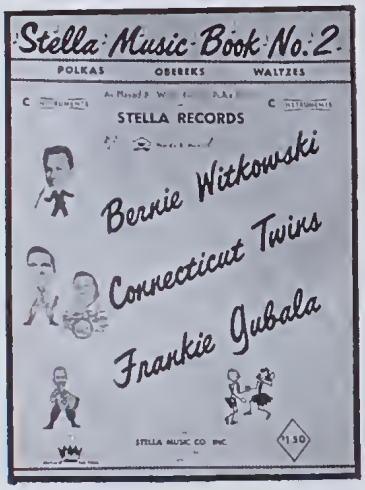
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Squeeze Box Oberek
Coquette Polka
You're Mine Forever - Tango
County Fair Polka
Matty's Oberek
My Girl Duda - Polka



Chicken Hop Polka
Jaka To Kara Polka
Double Date Oberek
One More Kiss For The Road
Yankee Doodle Polka
Buzi Dam - Walo
The First Kiss - Polka
W Rzece Sie Kapala - Polka
Pucker Up - Oberek
Crazy Farm Polka
Live It Up - Polka
Niedaleko Od Krakowa - Waltz
The Kissin' Polka
Medley Of Kisses - Oberek
Marysiu Marysiu - Polka
Poor Boy - Polka
Smutno Mi - Waltz
Lafink Polka
Kissin' Freddie - Polka
Oj Nasza Kasia - Oberek
Little Tadek - Polka
Good Night Kisses - Polka
Hungarian Kisses - Czardas
Swirl Your Girl - Polka
Wesele Wesele - Oberek
Cute Doll Polka
Burbon & Coke Polka
Kissin' Parakeet Rhinelander
Pretty Coquette - Polka



Sing Right Out - Polka
My Only Love - Polka
Turn Slowly - Oberek
Someday You'll Be Mine-Waltz
John Went To Katie - Polka
Wedding Day Polka
One Two - Cha Cha
P O L K A
Adam's Polka
Cyraneczka Walo
Kiss Me - Polka
Spark Of Fire - Polka
Spanish Rice - Merengue
Worried Mary - Polka
Shut Up & Drink Your Beer
Hungarian Doll - Czardas
Hot Kielbasy Polka
Charlie The Cellist - Polka
Lisa Waltz
Farmer John Polka
Play Our Song - Polka
Illusion Que Perdi - Slow Rumba
Hokey Pokey (Figure Dance)
To The Wedding - Polka
Young Love - Waltz
Chicago Express Polka
Our Gang Oberek
Give Me Your Heart - Tango
Hippo's Rhinelander
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Ilusion Que Perdi - r
I Y Q - Polka
International Polka
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Jersey Jet Polka
Joe's & Charlie's - o
John don't Live Here - p
Jealous Girl - p
Johnny & Katie - p
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Kaye Kafka Polka
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My Gal Sally - o
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My Tillie - p
My T Peppy - p
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Neki Hoki Polka
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Pulaski Parade - p
Que Pasa - Rumba
Red Flannels - p
Red Rose Polka
Rockin' The Kolomyjka
Rockin' The Scale - p
Saxopolka - p
Seven Eleven - p
Sexy Polka
Shave & A Haircut - p
She Likes Kielbasy - p
Side By Side - p
Silver Brook Oberek
Silver Slipper Polka
Skinny Annie Landler
Sadie Hawkins Polka
Syncopated Czardas
Stamp Kick Polka
Stella's Oberek
Stella Polka
Strawberry Polka
Sugar Daddy Polka
Suki Beans Oberek
Sunnyside up - p
Sweet Sixteen Oberek
Swing & Sway Polka
Take The GG Train - p
Teenager's Polka
The Dancing Losowskis-p
The Farmer's Daughter's
The Pennsylvania - o
The Penn. Shmolka
The Bernie Cosnoski - o
The Doggie Polka
The Grasshopper Polka
The Happy Mrs. - p
The Happy Shepherd - o
The Kiss Oberek
The Polka Hop
The Stan Jasinski - p
The Thief Polka
Too Many Boy Friends - p
The Farmer's Teenage dghtr
Too Young To Marry - p
Toyland Polka
Vanilla Polka
Waltzes Of Yesterday
Waltzing Doll
Who's Buyin' - p
Why Not - o
Wojtek Polka
Wimpy's Polka
Waltzes We've Forgotten
Who's Who - p
X - Ray Polka
Za Górą Oberek

Symbols: p - Polka
o - Oberek
w - Waltz
r - Rumba
t - Tango





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the aliis
THAT LOVIN' FEELIN'
reprise
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MONO

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In the British Isles... it's The Beatles.
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The comparison isn't far-fetched. Ever since this young quintet came to public attention backing Don Ho at Duke's in Honolulu, their vital sound has spelled the "new sound" of Hawaii... just as The Beatles' has spelled the "new sound" of Olde England.

This new album by the five young men from Hawaii establishes their sure feel for the new sound that's come to traditional Hawaiian music. They step far afield from the established and honorable in Hawaiian music... any group that can wail out "Zorba the Greek" is no tradition-bound Hawaiian-only group.

The Aliis spell the new trend in Hawaiian music. They sacrifice none of their musical heritage. The easy flow of open harmonies that characterizes much of Hawaiian music is there; so too are the distinctive upper-register melodies lines. But what happens down below—in the rhythm department—is the most exciting thing to happen to Hawaiian music since the invention of the hula skirt.

The Aliis-Manny Lagodladgod (bass, flute, saxophone)... Joe Mundo (piano, conductor-arranger)... Rudy Aquino (vibes, marimba, bongos)... Benny Chong (guitar)... Al Akana (drums)—a many-splendored quintet. In this lovin' album, they get that lovin' feelin' going but good.

SIDE ONE

YOU'VE LOST THAT LOVIN' FEELING	BMI	2:55
SUNSET & MOONRISE	ASCAP	2:40
MY TANE (My Man)	ASCAP	1:40
MAKIN' WHOOPEE	ASCAP	2:12
THE SHADOW OF YOUR SMILE	ASCAP	2:45
RAINBOW TREE	ASCAP	2:27

SIDE TWO

KUU IPO HE'E PUE ONE	ASCAP	2:03
(Theme from) ZORBA THE GREEK	ASCAP	2:23
NIKKI'S GARDEN	ASCAP	2:13
THAT'S HOW THE STORY GOES	ASCAP	2:06
A ROOM WITHOUT WINDOWS	ASCAP	2:42
THE JOKER	BMI	2:27

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(Reprise Album 6190)

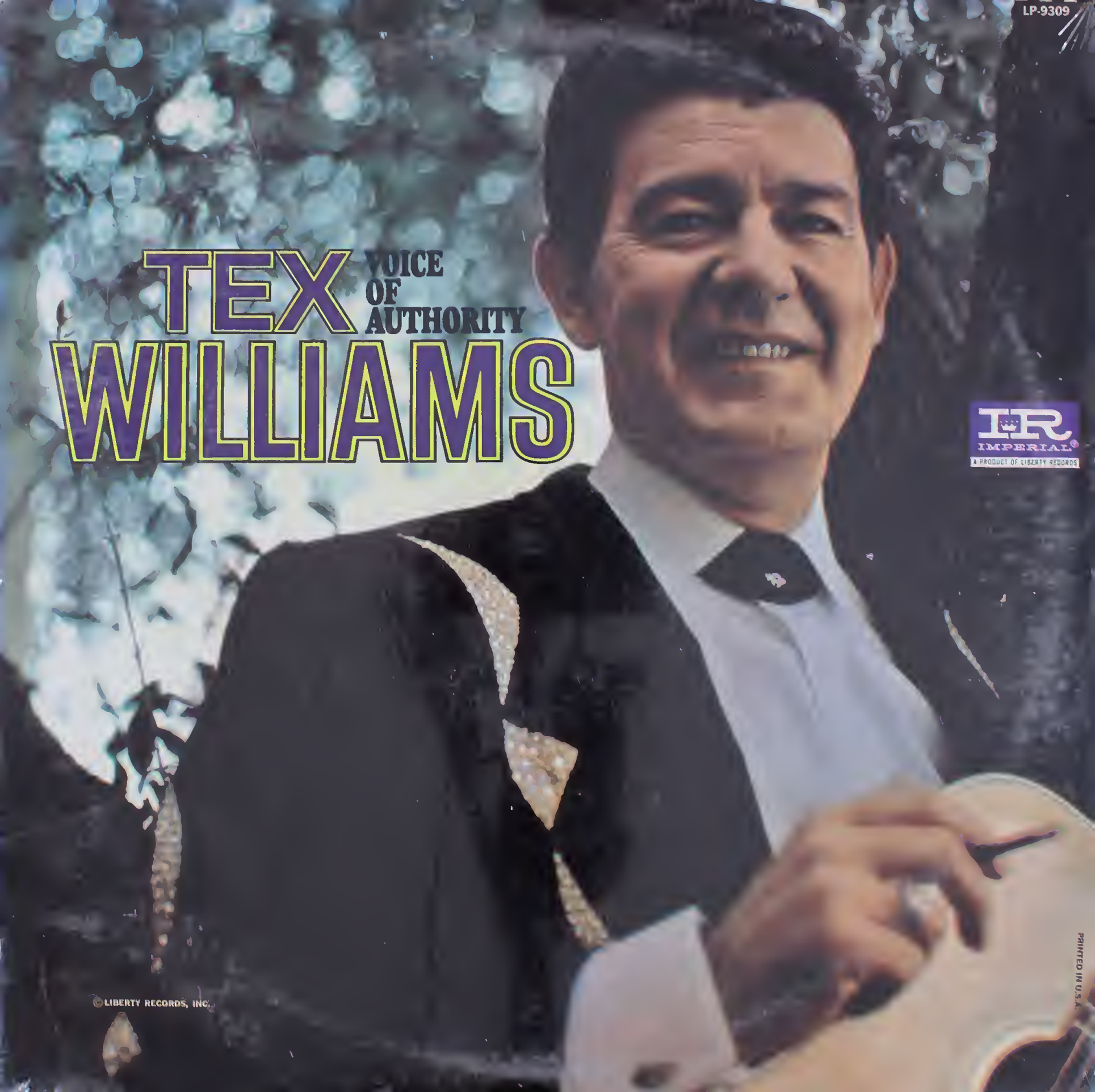


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VOICE
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side one

FIVE FEET DEEP IN TEARDROPS
LATE MOVIE
EMPTY LETTER
PICKIN' WHITE GOLD
WHERE THE SAD PEOPLE ARE
BETWEEN TODAY AND TOMORROW

VOICE OF AUTHORITY
TEX WILLIAMS

The dictionary defines *authority* as the power to influence or command thought, opinion, or behavior. Tex Williams personifies this definition to the proverbial "T". ▫ Over the years Tex has repeatedly demonstrated his authoritativeness through the sustaining influence he exercises over the sale of such daily necessities as cigarettes and phonograph records. ▫ In this collection, Tex transports you through a variety of musical directions. But, whether he's FIVE FEET DEEP IN TEARDROPS, down South PICKIN' WHITE GOLD, or venturing through SMOKEY HOLLOW, the experience is a thoroughly believable one. ▫ Make yourself acquainted with the VOICE OF AUTHORITY. You'll discover a warm and rewarding relationship!

—Pat Shields

side two

SUSPICION
CLOSER, CLOSER, CLOSER
LONG JOHN
SMOKEY HOLLOW
HAMMER & NAILS
YOU'RE EVERYWHERE

Art Direction & Cover Photography: WOODY WDDDWARD

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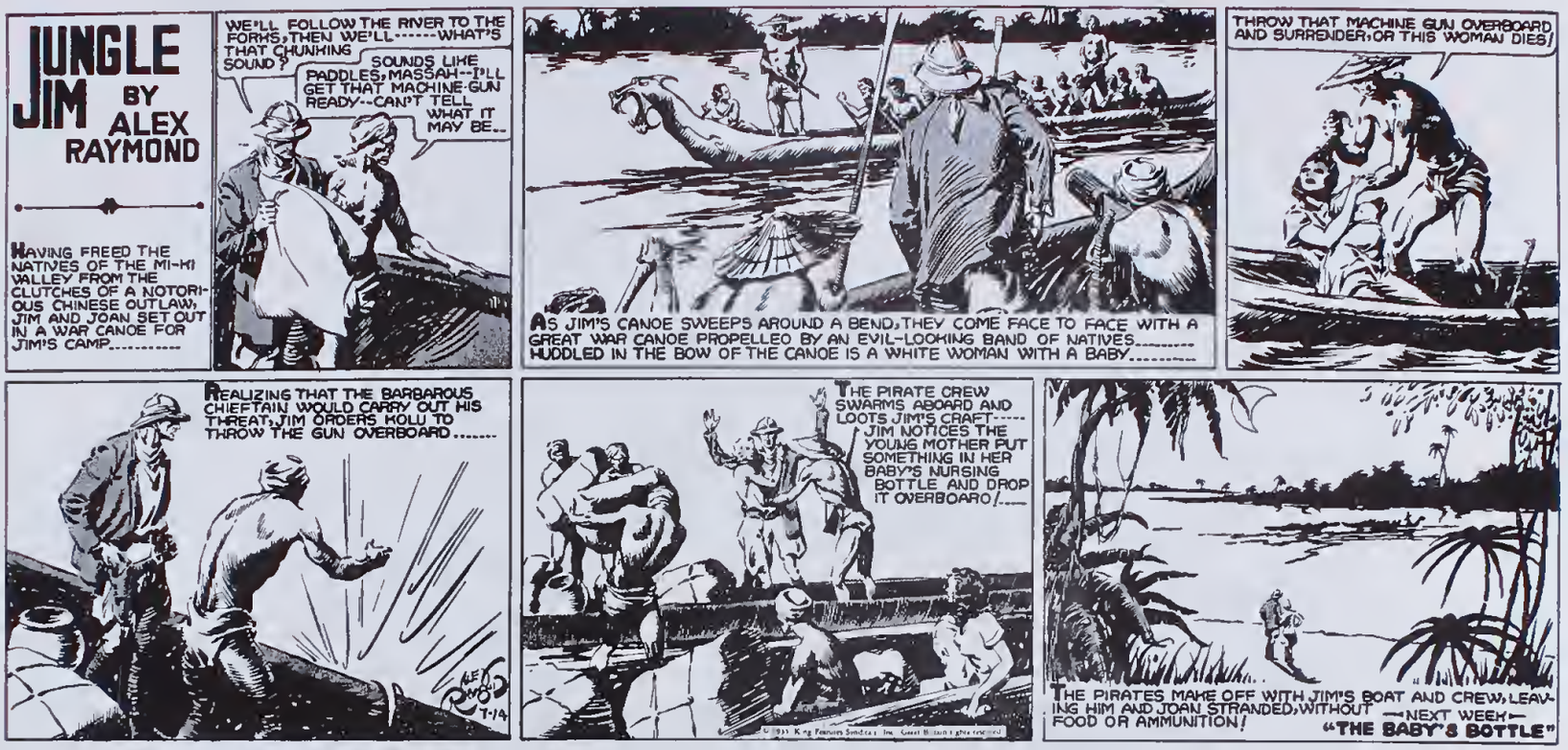
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ORIGINAL RADIO BROADCASTS

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Lighting struck twice in 1934 when **Jungle Jim** and **Flash Gordon** appeared on the same Sunday comics page, both by the same artist (Alex Raymond) and both destined to become permanent fixtures of American folklore. Hearst newspapers wanted comic strips to compete with rival, established favorites, **Tarzan** and **Buck Rogers.** So successful was **Flash Gordon** that 25th Century spaceman Rogers is today sometimes mistaken for a descendant of King Flash of Mongo. If **Jungle Jim** did not send Tarzan climbing the trees in retreat, these adventures of Jim Bradley became world-wide favorites, appearing in hundreds of newspapers, comic magazines, and Big Little Books, adapted to radio, movies and television. In the last two visual mediums, Jungle Jim was played by former Tarzan, Johnny Weismuller, proving perhaps that Jungle Jim is comparable to Tarzan with clothes on.

On radio, Jungle Jim was far more successful than his famous colleague, Flash, and his competitor, Tarzan. Jim's air adventures ran from the middle thirties into the early fifties. Beating the trails of the rainforest, flying his trusty biplane, taking to horseback in pursuit of nomadic bandits, Jim Bradley was most often accompanied by his beautiful sweetheart, Lil (a reformed villainess, once the infamous Vampire Woman!) and the loyal (but deadly) Kolu. The **Jungle Jim** radio show had to have something to be a winner for so long. What it had was action, mystery, and romance. They are old ingredients but people never seem to tire of them.—JIM HARMON

JIM HARMON, the author of *The Great Radio Heroes, The Great Radio Comedians, The Great Movie Serials*

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Volume 1

Latin X-PRESS

for professional DJs only

Latin X-PRESS Volume 1

side one

cut 1. The Latin House of "X"
128 BPM (13:52)
Various Titles and Artists
Remix and Additional Production by Rob Razor

side two

cut 1. Sueno Contigo (Dreamin Of You)
128 BPM (5:29)
Performed by Ilegales
Used courtesy of BMG Latin
Remix and Additional Production by Sergio Silva

cut 2. Vaya Mi Gente
128 BPM (7:33)
Performed by Juzt 2 Bros
Used courtesy of Cutting Records
Remix and Additional Production by Rob Razor

side three

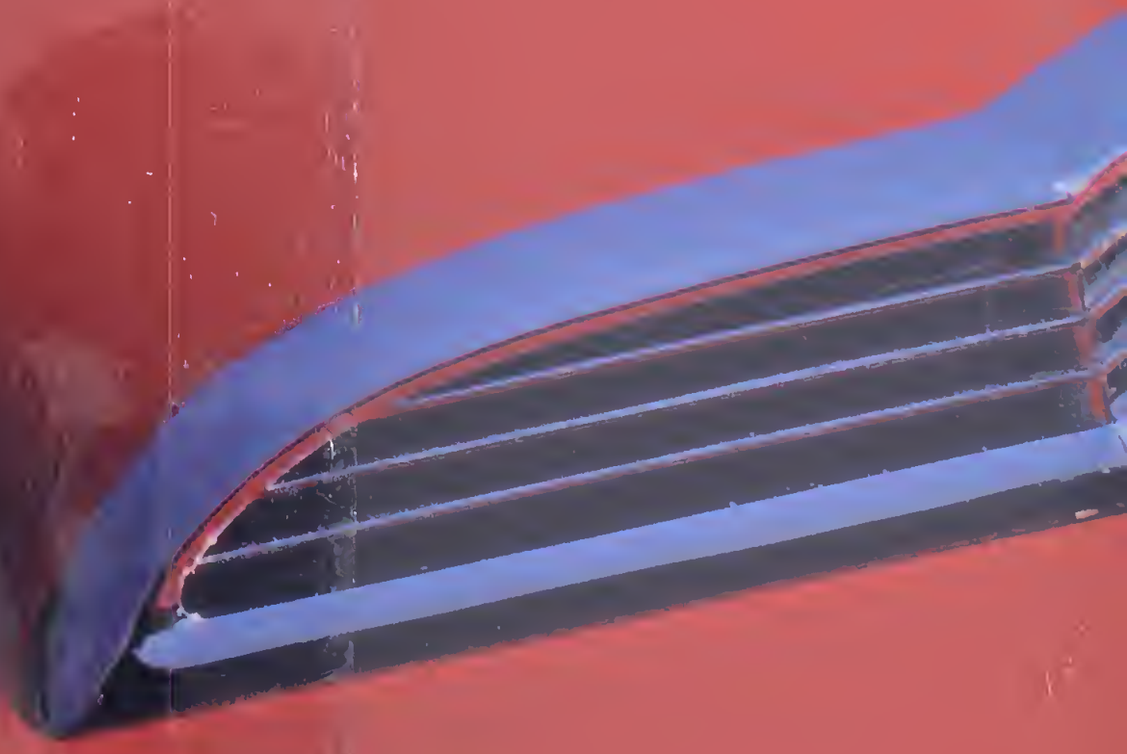
cut 1. Toro Mata
127 BPM (7:04)
Performed by Angel Clivilles
Used courtesy of H.O.L.A. Recordings L.L.C.
Remix and Additional Production by Rob Razor

cut 2. Rumba
127 BPM (7:18)
Performed by D'Mingo
Used courtesy of H.O.L.A. Recordings L.L.C.
Remix and Additional Production by Rob Razor

side four

cut 1. Carnival De Paris
135 BPM (5:35)
Performed by Dario G
Used courtesy of Kinetic/Reprise Records
Remix and Additional Production by Steve Dupont

cut 2. Maria
127 BPM (7:27)
Performed by Ricky Martin
Used courtesy of Columbia Records
Remix and Additional Production by Steve Dupont



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For The Good Times

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RAY MARCO and THE PAXTONS

Side 1
FOR THE GOOD TIMES
BUT FOR LOVE I'D BE GONE
MAKE IT EASY ON YOURSELF
PROUD MARY
SINCE I FELL FOR YOU

Side 2
THE GREEN GREEN GRASS OF HOME
TAKE THE RIBBON FROM YOUR HAIR
CANDIDA
I DON'T KNOW WHAT TO DO WITH MYSELF
WE'VE ONLY JUST BEGUN

RICHARD NIEMAN . Guitar, Keyboard, Vocals
JIMMY JAMES . Drums, Vocals
BARRY FAIRFIELD . Bass, Vocals
COVER-PHOTO . Grand-Mendoza
BACK PHOTO . Joseph Scafaria

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MERCURY MG 20338 • FOLK DANCES OF THE PROVINCES • TONIN TROUPEL AND HIS ENSEMBLE

FOLK DANCES Of The PROVINCES

TONIN TROUPEL And His Ensemble

SIDE ONE

LOS POUMOS-LA BOURREE DE ROYAT
LA CATI-CABRET WALTZ
LO FILHO DEL POYSON
LO CROUZADO
MEDLEY OF MARCHES:
- The Morrioge of Rosetto (Le Morioge de Rosette)
- Marion Under An Apple Tree (Morion Sous un Pommier)
- Sing To Poss The Time Awoy (Chontons Pour Passer le Tempo)
- Digue Jioneto
- Yoyette

LOU BAILERO

SIDE TWO

LO MORIANNO-LA PLANESE
THE NUTCRACKER-LO POTSOUNAIRE
LOU COUCUT
EN CARLADES
LA MORIDON COTET LA LANGEACOISE
MEDLEY OF BOUREES

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CUSTOM HIGH FIDELITY Mercury REG U.S. PAT. OFF. RECORDS

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The French province of Auvergne, in common with Brittany, has a strong regional character of its own. Situated in the heart of France, among rugged mountains, it has preserved carefully through the centuries a distinguished and distinctive line of artistic traditions, of songs, dances and instruments all typical of this territory, though there may be elements reminiscent of the folkways observable in other countries that have, geographically and historically, something in common with Auvergne.

This rich native lore is expressed through two media. First, of course, there is the melodic aspect, represented in their songs. A noted author and folklore expert, J. Canteloube, spent considerable time and research documenting the most beautiful of these, all of them endowed with an expressive musical heritage and reflecting the glory of the mountains. The vigorous rhythmic qualities are similarly expressed in the happy extrovert dance forms that correspond with this music.

The principal dance of the province of Auvergne is the time-honored French bourrée. As is true of so many semi-legendory folkways, its origins are somewhat obscure. According to Joseph Desaymard, who wrote o biography of the Auvergne classicol composer Emmanuel Chabrier, this authentic mountaineers' ballet stems from an ancient war dance, a pyrrhic dance of the sword, and has undergone numerous transformations through the centuries. Not too long ago the bourrée was danced with baton in hand, a manifestation also found in Scotland and in Spain; this is still o common sight in Brittony and in the Nontes region of France.

The first reference to the bourrée by name may be found in a letter written by Madame de Sévigné to her daughter in May, 1676. Not too long afterward the donce was adapted by the opero ballet and could soon be found incorporoted into orchestrol suites; Hondel ond Boch mode discernible use of it.

The bourrée con eosily be recognized by its firmly-estoblished rhythms, beoten out with heel-clicks in affirmotive ond extrovert manner thot distinguishes the donces of the mountoineers. In these territories, where the lond ond the living moy be soid to be equolly rugged, the men seem to offirm olmost instinctively, in their donces, the forceful will of their personalities. After its first primitive interpretotions the bourrée become ossocioted with certoin instruments such os the cobrette ond the hurdy-gurdy, os well os the violin. During the 17th Century the fife ond drum were olso sometimes used, ond in some villoges o cornet might be odded. More recently the occordion took its place omong the musicol ringleoders of this form; in addition, some of the smoll orchestros make use of the bonjo os o sort of o one-mon rhythm section.

Tonin Troupel, more thon ony other orchestro leader, hos become identified os one of the greot speciolists in the dances of Auvergne. Through the striking personolity of his ensemble we ore oble to heor on these sides the coptivoting "mountoin bollets" in oll their down-to-earth honesty.

Troupel first come into contact with the folklore ond music of Auvergne during his childhood, when the oboe-like cobrette wos ot leost os commonly found os the occordion ot locol fetes, not long ofter World Wor I. With o harmonico os his only ommunition he begon to ottempt to reproduce some of the bourrées he used to heor every Sundoy. When he reoched his fourteenth birthdoy one of his brothers gove him on occordion ond soon he found himself launched into music on o full-time bosis.

At 18 he wos playing his occordion in the bock room of o cofé owned by his porents in Paris. One of the customers, who wos o receptionist in o well-known donce holl, osked him to come over ond replace their regulor accordianist during the Bastille Day (14th of July) celebrotion. Despite the meogerness of his repertoire Troupel accepted, ond after six months ot the donce holl he had mostered the concertino ond drums os well os the accordian. From that time on he rorely had the opportunity to ploy folk music except thot of Argentino. In 1936 he opened ot the Chantilly with Quinquin Verdu ond in 1939 joined Henrietti ot the Coliseum. After the wor he ployed ot the Moulin Rouge and other leading Paris clubs. Finolly he decided to go bock home, in the musical sense, to play once ogoin the melodies he hod leorned in his childhood ond to devote oll his time to recreoting, for the mony odmirers of French folk music, the charming ond chorocteristic melodies of Auvergne, complete with vocals in the locol diolect. Today Troupel is known os o post moster of this style, os the perfarmances on this disc cleorly indicate.

Leonord Feother
Tronsloted from the French album

FOLK DANCES OF THE PROVINCES • TONIN TROUPEL AND HIS ENSEMBLE • MERCURY MG 20338

R

EX 5166

COLUMBIA

ROBERTO CARLOS

BRAZIL'S TOP TEEN STAR



COIMBRA / ESCREVA UMA CARTA MEU AMOR
GOSTO DO JEITINHO DELA / O FEIO
SORRINDO PARA MIM / NÃO É PAPO PRA MIM
QUERO QUE VÁ TUDO PRO INFERNO
QUERO ME CASAR CONTIGO
EU TE ADORO MEU AMOR / ROSINHA
O VELHO HOMEN DO MAR

Mono—EX 5166

MONSTRATION
NOT FOR SALE

ROBERTO CARLOS
BRAZIL'S TOP TEEN STAR

Meet Roberto Carlos! Roberto is the exciting teenage singing idol who's been setting Brazil ablaze, and all of Latin America, Spain and Portugal, in fact. When you hear his dynamic singing style, by turns hard-swinging and warmly romantic, you'll agree that Roberto Carlos is destined to enjoy the same phenomenal success in North America.

Roberto began his career only two years ago. Since then, not a week has gone by that at least one of his single records or albums hasn't been listed as a top seller in Latin America. This album features **Quero Que Va Tudo Pro Inferno** (I Want Everything to Go to Blazes), one of Roberto's biggest single hits to date. In addition, there are songs ranging all the way from **O Velho Homem Do Mar** (The Old Man of the Sea) and **Coimbra**, a town near the Portuguese coast, to such romantic numbers as **Gosto Do Jeitinho Dela** (I Like Her Little Ways) and **Eu Te Adoro Meu Amor** (I Adore You, My Love).

Oddly enough, Brazilian singers, whose native language is Portuguese, have not always proved popular with the Spanish-speaking public of Latin America, even though the languages are closely related. But Roberto Carlos has not only smashed that traditional barrier against international popularity, he's become an out-and-out sensation!

Roberto, of course, has a vibrant voice, displayed to great advantage in this album. But perhaps even more important, he has a fascinating style that subtly combines the Big Sound's intensity with the passion and sensuousness of Brazil's bossa nova.

Listen and thrill to BRAZIL'S TOP TEEN STAR....He's Roberto Carlos!

COIMBRA (2:38)
O VELHO HOMEM DO MAR (1:54)
(The Old Man of the Sea)
ROSINHA (2:45)
O FEIO (2:25)
(The Ugly One)
SORRINDO PARA MIM (2:44)
(Smiling at Me)
QUERO QUE VA TUDO PRO INFERNO (3:56)
(I Want Everything to Go to Blazes)

QUERO ME CASAR CONTIGO (2:27)
(I Want to Marry You)
GOSTO DO JEITINHO DELA (2:42—BMI)
(I Like Her Little Ways)
EU TE ADORO MEU AMOR (2:36—BMI)
(I Adore You, My Love)
ESCREVA UMA CARTA MEU AMOR (2:26—BMI)
(Write a Letter, My Love)
NAO E PAPO PRA MIM (2:06—BMI)
(That's Not My Style)

COVER PHOTO COLUMBIA RECORDS PHOTO STUDIO—SANDY SPEIBER

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Can the hotshot rookie from the Latin League make a hit with the Yankees?

No sweat.



Okay...everybody out for the cheerleading squad. Carlos! Carlos! Rah! Rah! Rah!

We're just warming up. All the fanfare is by way of announcing Roberto Carlos' first at-bat on the Columbia label.

Columbia Records has decided it's high time for our Latin star to slip into something more comfortable. Like a keystone position on the *Norteamericano* charts.

Brazilian swinger Roberto Carlos has been leading the league with teens all over South America since he signed with *Discos CBS* two seasons ago. He even bats a thousand in Spain. So why not here?

We scouted the idea. Gave Roberto a tryout with several hip teens we know. Sort of let them try his music on for sighs.

When they became instant Carlos rooters, we knew we really had something to cheer about.

That's it on your right. His first U.S. release. With a lineup of material certain to put some sis-boom-bah in your sales.

We do hope you'll get as excited as we are about having Roberto Carlos on the home team.

But keep your shirt on.



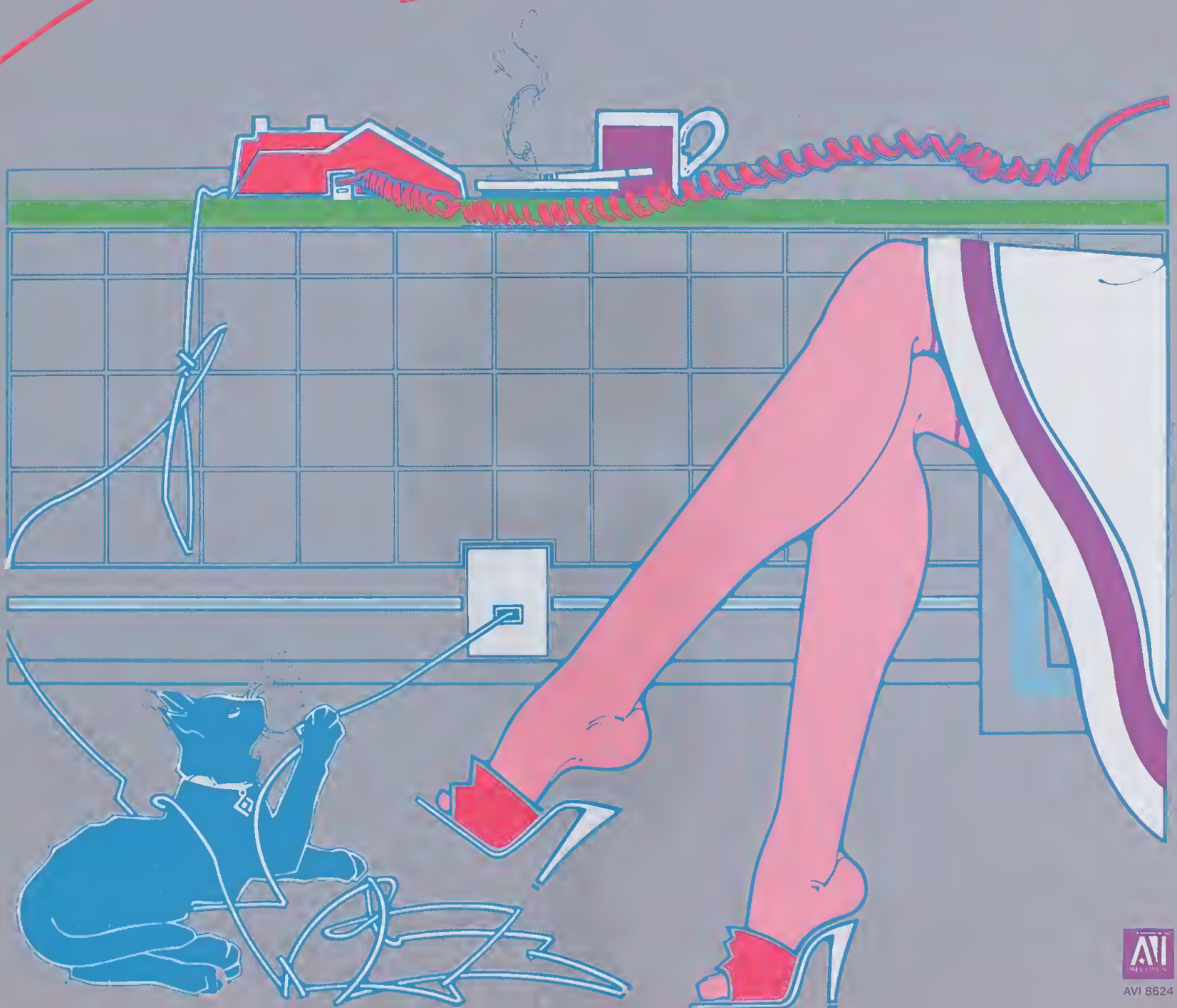
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COLUMBIA RECORDS Entertaining the Entire World.

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JAY ARRIGO & FRIENDS

Sounds Like Fun



AVI 8624

JAY ARRIGO & FRIENDS

Sounds: Like Fun

1
- LIKE FUN
- LIKE LOVE
- FORAY
- THERE'S THAT RAINY DAY

2
- DOWN & FUNKY
- STELLA BY STARLIGHT
- ETHERIC WAVES
- HERE & NOW
- JAYWALKIN'



Jay is a successful businessman in San Jose who decided to venture out in his first Jazz album. "I needed all the help I could get, so I was thrilled and honored to play with Ray. I was extremely impressed with Tom's style and ability to blend and enhance the group being that the three of us had never met one another before the session."

Produced by STARGAZE, LTD.

Arranged and conducted by Jay Arrigo

Jay Arrigo - piano

Ray Brown - bass

Tom Brechtlein - drums

Executive Producer - Ray Harris

Engineered & Remixed by - John Rosenthal

Photography - Joe Mahta

Cover Design - Bev Lacy

Volunteer Record Pressing Inc
Nashville, TN

Recorded and Mixed at Producer's Workshop I & II,
Hollywood California

Mastered at Woodland Sound Studios,
Nashville, Tennessee

Manufactured and Marketed by ERM Distribution Center
Distributed by MCA Distributing Corp 70 Universal City Plaza Universal City, CA 91608
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AVI 8624

PA RECORDS

STEREO PA 1051



"DANCE THE GREEK LADS"

SIDE ONE

		Time	
1. E MODISTRES—Syrto	P.A. Publishing, Inc.	3:11	B.M.I.
2. TO MARLIOLIKO—Tsomiko	P.A. Publishing, Inc.	2:14	B.M.I.
3. E GALIANDRA—Kolomotiono	P.A. Publishing, Inc.	2:23	B.M.I.
4. VLAHOKERIASIOTIKO TSAMIKO	P.A. Publishing, Inc.	2:52	B.M.I.
5. NISSIOTIKA SYRTA	P.A. Publishing, Inc.	2:23	B.M.I.
6. BERATI — Kolomatiano	P.A. Publishing, Inc.	1:55	B.M.I.

SIDE TWO

		Time	
1. MEKAPSES — Kalomotiono	P.A. Publishing, Inc.	2:19	B.M.I.
2. MIA ROUMELIOTISSA—Tsamiko	P.A. Publishing, Inc.	2:09	B.M.I.
3. STA TSANDIRIA—Kolomotiono	P.A. Publishing, Inc.	2:31	B.M.I.
4. O ELIOS—Tsamiko	P.A. Publishing, Inc.	2:14	B.M.I.
5. VLAHA — Syrto	P.A. Publishing, Inc.	2:29	B.M.I.
6. RAST-HUZAM TAXIM	P.A. Publishing, Inc.	3:56	B.M.I.













ANDY PAPPAS and I met on my radia program, **"ALWAYS ON SUNDAY,"** a yeor aga ond, thraugh aur mutual lave for Greek music, became the best of friends. The versatility af **THE GREEK LADS** is made evident by what you will hear in this olbum, their first. Their musicionship is truly a credit ta the American-barn Greek, for the authenticity af their "demotic" music is unsurpassed by any other Americon-born Greek recording artists. They have played at countless weddings, dances, district ond national G.O.Y.A. and AHEPA conventions, and have, and cantinue ta perfarm club dates for "Oriental dances" and regular night club appearances. I am sure they will be featured at many mare in the future.

The persannel an this olbum are as follaws: **JAMES STOYNOFF,** Clorinet, who has been playing far five years and is self-taught, with instruction recently from George Anestapoulos and George Karakos, among the warld's best Greek clarinetists. Jimmy is 19 years old and, with the fine talent and vast knowledge af Greek damotic music thot he possesses, will surpass any Americon-born Greek playing Greek clarinet today—a bright new star is barnl Nineteen-year-ald **ANGELO FOTOPULOS,** Accordian has played for twelve yeors ond is an excellent musician with a great knowledge of Greek music. Listen to him follawing the intricocies of Jimmy's clarinet with flawless execution and perceptian. **EDWARD BACINICH,** Bauzaukee, has played many string instruments, among them being the brac ond tamboritzo—used in Slovic music—and, af caurse, the bouzoukee. He studied with Tattasapaulas in New Yark and has appeared in Las Angeles and San Francisca niteries and with the Yacaubian Company at the Sands in Las Vegas—a versotile musician wha can play all types of music with a dazzling technical dexterity which is rare. Laak far mare fram this manl **NICK ASKOUNES,** Bass— versatility is agoin a key word. Nick is o multiple instrumentolist on piano, bass and oboe. He performs as first abaist with the Narth Side Symphany and with the recently formed Chicaga Hellenic Symphony ond ploys with uncanny occurocy ond ability in Greek music, jozz, ond the classics. Last, but not least, **ANDY PAPPAS,** Drums and Percussian, and leader af the group. Versatility in music is only one of his fine attributes. In music he performs with elegance in Greek and Middle-Eastern music, madern jozz ond pap-rock. He has recarded in all these focets and hos appeared with well-known artists in their respective musical fields. An entrepreneur par excellence, Andy is responsible for the arganizatian, production and, with the most copable ossistance of James Stoynoff, the musical direction of this album. Andy knows a good thing when he hears it and does samething abaut itl A lot more to came fram him in the futurel

THE GREEK LADS have previously recorded for Premire, in o "Loiko" vein, featuring Oula Baba, internationol recording stor, on "Pros Gremos Kai Peso Rema" and "Mini-Skirts," which were hit sangs earlier this year. They also recarded "Kaimas" and "Afriki" with Spyra Skauros, onother star fram Greece.

Sa now lend your eors ond yaur feet to o great saund—ond **DANCE! YIA TO KALO!**

Jim Conte

WEAW-FM

P. A. RECORDS, A Subsidiory of P. A. ENTERPRISES, INC., P. O. Box 3857, Merchandise Mart, Chicago, Illinois 60654

Produced By: ANDY PAPPAS
Engineer: STU BLACK
Photographer: FRED HECHT
Cover Design: DICK LEE

Recorded October 1967 at Sound Studios, 230 N. Michigan Avenue, Chicago
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UNKNOWN GENDER 'DO FOR YOU'

1.

Do For You 3:08
A Word 3:36
Hot Potato 3:35
Had It Coming 3:05
Present Moment 3:15

2.

Situation 3:08
Shoot To Kill 3:34
Shockabilly 2:58
Mortal Storm 3:26
*King 3:55**
True To You 2:50

Produced by: Roma Baran

UNKNOWN GENDER is:
Lynne Messinger: Vocals, Guitar, Keyboards
Ethan Winogrand: Drums, Keyboards, Guitar
Computer sequencing and pre-production by U.G.

Produced by: Roma Baran
Engineered by: Danny Caccavo
Assistant Engineer: Kevin Henneman
Midi Technician: Bob Kinkel
Recorded and mixed at The Way Productions, New York City March & April 1987

All songs composed and arranged by U.G. except "King" and "Do For You" written by Lynne Messinger

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Additional Musicians:
Robert Arron: Saxes
Bob Kinkel: Keyboards
Peggy Sanders: Background Vocals
David Van Tieghem: Percussion and Sounds
Sue Fisher: Keyboards and Background Vocals*
Dreux Bassoul: Five String Bass*

Special Thanks to: Casio Germany, Roland Moini Garmany, Ibanez, Tama and Alfredo Bugari

Extra Special Thanks to: Rob Torstall, Adam Scher, Catherine Glavin, Adrianna Winogrand, John Chase Recording, Larry, Frank, Martin, Leonard Abrams, Kurt Ossefort and of course Mongo, Brandy, Wally and Lion

Extra Super Thanks to: Roma Baran and Danny Caccavo

Photography by: Lawrence Ivy



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Singing Seaman from Summerhill

ATSUMHILL RECORDS
ATSUM-697



Starring:

TIM ARKANSAW

America's Exciting New Singing Discovery

Hear Tim sing his two award-winning maritime hits—

★ Her Lover Is a Seaman

★ Seamen's Rag

and the funny song that has the nation laughing—

★ Hell Raisers of Summerhill

Photo by—Marion Crowe, The Atlanta Journal-Constitution

ATSUMHILL RECORDS
ATSUM-697

TIM ARKANSAW

ATSUMHILL RECORDS
ATSUM-697

Singing Seaman from Summerhill

One of the most interesting things about show business is the many different ways performers make it to the top. We proudly present to you for the first time on an album, Tim Arkansas, truly a rising new artist who has already captured the spotlight of the entire nation with his unique folk-country-calypso style of singing.

The twelve exciting songs here featured include two hit sides he wrote about life in the urban black ghetto of Atlanta, Georgia, where he grew up. As most of us know, almost every singing star has a certain song, a piece of material, act, etc., that people associate him with. Well, "Hell Raisers of Summerhill" and "Jennie Mae Jackson" have become synonymous to Tim Arkansaw and are his professional trademarks. He has tried to escape this stimulus, but to no avail.

The songs were released together on a 45 RPM record a couple of years back and first air-played by WAOK Radio's Bob McKee and Zilla Mae. Thousands of Atlantans were provoked, aroused and amused by the songs, as they are true accounts of folklore and events that took place there in the 1930's and 1940's. Many, many, thousands of copies were sold, but because bootleg copies were found on the market, we don't have an accurate count. We are especially pleased to note that the songs are so popular nationally, as record sales are confirming this.

His audiences listen motionless and with great interest as he strums his guitar and dramatically sings about a way of life few white people know about as depicted in "Hell Raisers of Summerhill" and "Jennie Mae Jackson." People in many areas of the country say this type of material is most timely, because it is a clever and creative art that promotes a better understanding of what life is like in the low-income black urban slums by affluent white Americans and at the same time highly entertaining.

Recently while he was appearing at The Regency-Hyatt House in Atlanta, some big name screen and television stars caught his show and two of them exclaimed, "This Summerhill Story ought to be made into a movie." Who knows? Perhaps some day this just might happen, as the songs are from Tim's popular play "Summerhill Revue," which has successfully been staged in the Atlanta area.

Equipped with a beautiful rich bass-baritone voice, an excellent character and an outstanding personality that projects, critics across the country are proclaiming him the greatest singing discovery in many years and predict his pleasing-highly salable style is certain to propel him to great heights in the entertainment world.

He has appeared on a number of television variety shows in the Southeast including several appearances on Ruth Kent's nationally known "Today in Georgia Show," on WSB Television Channel 2, Atlanta.

WSB Radio in Atlanta recently conducted its unforgettable Great Talent Search to pick the ten performers in the area most likely to achieve national recognition. With six outstanding judges and close to 300 entries, Tim Arkansaw emerged the winner and was consequently starred on the mammoth Home Entertainment Show at Atlanta's Civic Auditorium along with Dell Wood and a number of other big name stars of the show world.

SIDE ONE

1. **Her Lover Is a Seaman**
   (E. Hudgons) (Atsumhill-BMI)—2:10
2. **Seamen's Rag**
   (E. Hudgons) (Atsumhill-BMI)—2:30
3. **Beneath the Georgia Skies**
   (E. Hudgons) (Atsumhill-BMI)—2:40
4. **Humpty Dumpty Boogie**
   (E. Hudgons) (Atsumhill-BMI)—2:25
5. **Find**
   (E. Hudgons) (Atsumhill-BMI)—2:20
6. **I Like** (Instrumental)
   (E. Hudgons) (Atsumhill-BMI)—2:00

SIDE TWO

1. **Memories of Summerhill**—Part 2
   (E. Hudgons) (Atsumhill-BMI)—2:00
2. **Memories of Summerhill**—Part 1
   (E. Hudgons) (Atsumhill-BMI)—2:15
3. **Jennie Mae Jackson** (Gambling Woman)
   (E. Hudgons) (Atsumhill-BMI)—2:15
4. **Hell Raisers of Summerhill**
   (E. Hudgons) (Atsumhill-BMI)—2:57
5. **Once More Before You Go** (Instr.)
   (E. Hudgons) (Atsumhill-BMI)—2:05
6. **It's So Easy To Dream**
   (E. Hudgons) (Atsumhill-BMI)—2:30

Arrangements by Marion Tookes

None of this recent success has excited Tim, for a few years back he won a national talent contest conducted by United Seamens' Service in New York City, for two songs he wrote about seamen, ships and sea-life.

United States Senator Warren G. Magnuson (D) State of Washington; chairman of Senate Committee of Interstate and Foreign Commerce and Trustee of United Seamen's Service presented the Silver Medal of Honor to him for composing the popular tunes, "Her Lover Is a Seaman" and "Seamen's Rag." The presentation was made before a huge audience at New York's Battery Park as he won the Seaman-of-the-Year contest, which had dozens of runners-up.

It was a most star-studded affair with many Hollywood and Broadway personalities on hand. Don Godner of ABC Radio-TV made a master tape during the live performance for overseas air play on Armed Forces Radio, Voice of America and Radio Luxemberg.

Born in Anniston, Alabama, where his mother was principal of Old Rice High School, he was the youngest of ten children. His father, a (C.M.E.) minister, died just before he was born and his mother died when he was only two months old. Since his parents had hailed from Jasper County, Georgia, his older sisters and brothers and a faithful aunt decided to move to Atlanta to rear him.

From Anniston, Alabama, they moved to the Summerhill section of Atlanta, which historians say is one of the oldest black settlements in the South, known for its folk-mystery, legend, superstition and week-end crime. Summerhill made national headlines during the September 6, 1966 riots. The old community long, long years ago was white and after the withdrawal of the approximately 3,000 white families, as many as a dozen black families lived in a single family frame house. Some 20,000 persons were crammed into a 100-square-block area and of course there were many ritualistic week-end stabbings and shootings.

He was determined to live a better life than what Summerhill offered, so after his graduation from Edwin P. Johnson Night High School there and successfully completing a one-year course in Business Administration at Atlanta's Reid Business College, he joined the Navy as Yeoman; and after his training and service in the Navy, he joined the Merchant Marine, which later proved to be his stepping-stone into show business.

While sailing aboard The S/S Stuard Heintzelman, operated by Military Sea Transportation Service, The S/S Brazil a luxurious passenger ship operated by Moore MacCormic Lines in New York and a number of other globe-circling freighters and tankers, he visited such far-away places as Madagascar, Bombay, Ceylon, Singapore, Sydney, Melbourne; in fact, anywhere people live on this earth, Tim has been there.

During his world-wide travels, he never forgot St. John Christian Methodist Episcopal Church (C.M.E.) back home in Atlanta. This is where he was first inspired to sing and got his early religious training, which enabled him to stay out of street-gangs and trouble as he ventured out into a troubled world.

He learned to accompany himself with the guiter by taking advantage of e nine-week terminal course in basic guitar music-theory and harmony at City College of New York (CCNY) under one of New York's best guitar instructors, Sid Margolis.

He studied voice under Burton Cornwall, a voice specialist and a noted basso of the concert stage himself. That fall when he returned to The S/S Heintzelman, which transported military personnel and their families, he had the pleasure and good luck of meeting Merv Nelson and the cast of Merv's famous Jazz Train Revue, as the show was enroute to Europe to entertain troops. When the boat reached Rotterdam, arrangements were made for him to leave the ship and travel with the show, which, uoon returning to the U.S.A. featured him at the famous Dunes in Las Vegas.

He has a repertoire of more than 500 songs, many of which he learned during his travels. He has been singing about ten years and has quite an impressive background of night club and radio work also, playing such prestige spots as The Sert Room in New York's Waldorf-Astoria, The Trinian Room in The New York Hilton Hotel, Fountainbleau, Miami Beach, just to name a few of the better ones and in Atlanta he has a super-headliner's status appearing at such famous nighteries as The Flame Cocktail Lounge in Greenbriar Shopping Center, The Playboy Club, The Atlenta Marriott, Top O' Peachtree, Holiday Inn, The Empire Room in The Sheraton-Biltmore, Old Heidelberg and his recent upward swing into Atlanta's Regency-Hyatt House Hotel. He has appeared many times on WLIB Radio, WWRL Radio in New York City and a number of others from Florida to New England.

Marion Tookes and The Atlanta-Tones are the other voices heard. Extra musicians include George Battle on bass, Frank Miller on drums, Westley Jackson on lead-guitar and mandolin.



Tim Arkansaw and Senator Magnuson

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FOLKWAYS RECORDS FD 5250 STEREO

SIDE 1

Band 1 Sally Sells Her Charms For Money These Days 2:53
Band 2 Basket Ball Hero 2:50
Band 3 Started Out Lonesome 4:55
Band 4 Alcohol Heaven 2:19
Band 5 Big Jim Bourgoise & Antlers Bar 4:16

SIDE 2

Band 1 Johnny Cash's Father 3:38
Band 2 Long Long Way to California 2:47
(Longer to Mexico)
Band 3 Mop Factory Blues 3:18
Band 4 God Guts & Guns 6:41

mandolin and electric guitar: alan senauke; electric guitar: bob norman; bass: jerry mitnick; guitar: jeff ampolsk.

all songs copyright (c)1976 and written by Jeff Ampolsk; Low Lite Music.

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god guts & guns
jeff ampolsk

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD EVELYNE

COVER PHOTO BY DAVID BOOKBINDER

FOLKWAYS RECORDS FD 5250 STEREO

My Shining Hour



Violeta Carmichael

MY SHINING HOUR/
VIOLETA CARMICHAEL

Side 1

My Shining Hour
Harold Arlen and Johnny Mercer (ASCAP)
Tootsie Bean, Lance Hayward and Stan Gilbert

When Sunny Gets Blue
Marvin Fisher and Jack Segal (ASCAP)
Tootsie Bean, Lance Hayward and Stan Gilbert

Bermuda Is Another World
Hubert Smith (PRS)
Tony Cox, Ron Lightbourne and Stan Gilbert

Close as Pages in a Book
Dorothy Fields and Sigmund Romberg (ASCAP)
Tootsie Bean, Lance Hayward and Stan Gilbert

I Should Care
Axel Stordhal (ASCAP)
Tony Cox, Lance Hayward, Ron Lightbourne† and Stan Gilbert

Side 2

Just the Way You Are
Billy Joel (ASCAP)
Tony Cox, Ron Lightbourne† and Stan Gilbert

I Just Fell in Love Again
Stephen Dorff and Larry Herbstritt (ASCAP, BMI)
*Tony Cox, Lance Hayward *, Ron Lightbourne and Stan Gilbert*

You're Gonna Hear from Me
André and Dory Previn (ASCAP)
Tootsie Bean, Lance Hayward and Stan Gilbert

(You're Only) Someone that I Used to Love
Michael Maesar and Jerry Goffin (ASCAP, BMI)
Tony Cox, Lance Hayward, Ron Lightbourne† and Stan Gilbert

Our Love is Here to Stay
George and Ira Gershwin (ASCAP)
Tony Cox, Lance Hayward, Ron Lightbourne† and Stan Gilbert

Tootsie Bean and Tony Cox, Drums
Stan Gilbert, Bass
Lance Hayward, Piano and Electric Piano*
Ron Lightbourne, Piano and Electric Piano†

Recording Engineer, Ian Marshall
Photography, Rose Simons
Design, Michael Hutley

Thanks to my family and friends for their support. Special thanks to: Stan, Tony and Ron — my guys; to Lance Hayward, Stuart Hayward, Claudia Marx and Margaret Carter who had faith and confidence in me.

Violeta Carmichael



While playing in a club in Bermuda called the Ecarté (which unfortunately no longer exists), I decided to play a tune called Close As Pages In A Book. As I began the second chorus, a young girl grabbed the mike and started to sing. To say I was impressed is an understatement; her performance was utterly spectacular. I realized that this young lady had talent which, to say the least, was unique, and I asked her to give me the opportunity to help bring out the virtues I had heard. She agreed, and that started a beautiful musical relationship which has lasted for somewhere in the vicinity of twenty years. She was a hard worker, and the kind of student who assimilates everything a teacher has to offer and builds it into something original, making it her own.

'Artist' is a term I don't use lightly, but it certainly applies to Violeta Carmichael. She shades and colors her singing, creating different textures so that no two songs sound alike. This, in my opinion, cannot be said for many singers on the scene today.

I recommend this recording to you, and am proud to have been invited by Violeta to supervise its production.

Lance Hayward

Copyright 1981 Vi'a Voice

Recorded at ZBM Recording Studios
Prospect, Devonshire.

Produced by Stuart Hayward and Claudia Marx for:

Vi's Voice
c/o 'Maylands'
Berkeley Road,
Pembroke 5-41,
Bermuda

Catalogue no. V.V. 1001

STEREO V.V. 1001


The
BEACH
BOYS


LIGHT
ALBU
LA


M'MACKEN '79


"FULL SAIL"


SUMATRA


HERE COMES THE NIGHT

PRODUCED BY BRUCE JOHNSTON/THE BEACH BOYS/JIM GUERCIO EXCEPT HERE COMES THE NIGHT PRODUCED BY BRUCE JOHNSTON/CURT BECHER













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ARRANGERS
Dennis Wilson strings & horns on Baby Blue Bob Alcivar
strings & horns on Angel Come Home & Sumahama
Harry Betts strings & horns on Lady Lynda Full Sail & Goin South
Bob Esty strings synthesizer & percussion on Here Comes The Night
Trevor Vitch orchestra contractor

STUDIOS
Brother Studio Caribou Sounds Good Recording
Criteria United Western Kaye Smith Super Sound
Britannia Sound Arts/Dan Wyman Westlake
This album has been mixed using the Aphex Aural Exciter

COVER ARTISTS
Tony Lane Art Direction and Design
Gary Meyer The Beach Boys Jim Heimann Light Album
Drew Struzan Sumahama Dave McMacken Lady Lynda
Steve Carver Full Sail Nick Taggart Here Comes The Night
Howard Carriker Angel Come Home Peter Green
Good Timin Neon Park Baby Blue Lou Beach
Shortenin Bread Mick Haggerty Here Comes The Night
William Stout Goin South Ed Roach Photography Innersleeve

SPECIAL THANKS
Walter Yetnikoff Bruce Lundvall Don Dempsey
Tony Martell Steve Einczig Audree Wilson Harriet Johnston
Trisha Campo Jerry Schilling, Christine McVie Janet Lent Koop











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HERE IN THIS WORLD AS AN ONGOING LOVING REALITY



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PHIL SHENALE OBERHEIM BRUCE JOHNSTON PIANO JIM GUERCIO BASS GARY MALLABER DRUMS RITCHIE ZITO GUITAR
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The Beach Boys



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$ 20.99

A SIDE

ROCK AND ROLL MUSIC
IT'S OK
HAD TO PHONE YA
CHAPEL OF LOVE
EVERYONE'S IN LOVE WITH YOU
TALK TO ME
THAT SAME SONG
T M SONG

15 Big Ones

PRODUCED BY
BRIAN WILSON

B SIDE

PALISADES PARK
SUSIE CINCINNATI
A CASUAL LOOK
BLUEBERRY HILL
BACK HOME
IN THE STILL OF THE NIGHT
JUST ONCE IN MY LIFE

[illegible]
Steve Douglas

[illegible] AND ROLL MUSIC
[illegible] Chuck Berry
[illegible] Brian Wilson
[illegible] Michael Love
[illegible] Brian Wilson, Marilyn Wilson, Dennis Wilson, Alan Jardine, Michael Love & Carl Wilson
[illegible] Steve Douglas, Jack Nimitz, Mike Altschol, Dennis Dreith & John J. Kelson Jr.
[illegible] Jack Nimitz, Mike Altschol, Dennis Dreith & John J. Kelson Jr.
[illegible] Carol Lee Miller
[illegible] Gene Estes
[illegible] Dennis Wilson
[illegible] Brian Wilson
[illegible] Brian Wilson
[illegible] Billy Hinsche & Ed Carter

IT'S OK*

Written	Brian Wilson & Michael Love
Lead Vocal	Michael Love
Arranged	Brian Wilson
Backgrounds	Brian Wilson, Marilyn Wilson, Carl Wilson, Dennis Wilson, Michael Love & Alan Jardine
Piano	Brian Wilson
Organ/ Moog Bass	Brian Wilson
Drums	Dennis Wilson & Ricky Fataar
Clavinet	Dennis Dreith & Jules Jacobs
Guitar	Carl Wilson
Sax	Roy Wood and Wizzard

HAD TO PHONE YA

Written	Brian Wilson & Michael Love
Arranged	Brian Wilson
Lead Vocal	Michael Love, Alan Jardine, Carl Wilson, Dennis Wilson, & Brian Wilson
Backgrounds	Michael Love, Brian Wilson, Marilyn Wilson, Alan Jardine, Carl Wilson & Dennis Wilson
Sax	Steve Douglas & Jay Migliori
Clarinet	Dennis Dreith & Jules Jacobs
Bass	Lyle Ritz
Violins	Sidney Sharp, Arnold Belnick & Henry Ferber
Trumpet:	Bobby Shew
Drums	Dennis Wilson
Guitar:	Ed Carter & Billy Hinsche
Piano:	Brian Wilson

CHAPEL OF LOVE

Written:	P. Spector, J. Barry & E. Greenwich
Arranged:	Brian Wilson
Lead Vocal:	Brian Wilson
Backgrounds	Brian Wilson, Michael Love & Alan Jardine
Sax:	Steve Douglas, Jack Nimitz, Mike Altschol, Dennis Dreith & John J. Kelson Jr.
Auto Harp:	Carol Lee Miller
Percussion	Gene Estes

[illegible] Dennis Wilson
[illegible] Brian Wilson
[illegible] Brian Wilson
[illegible] Carl Wilson

EVERYONE'S IN [illegible] WITH [illegible]
[illegible] Michael Love
[illegible] Michael Love
[illegible] Alan Jardine, Carl Wilson, Michael Love & Toni Tennille
[illegible] Daryl Dragon
[illegible] Brian Wilson
[illegible] Dennis Wilson
[illegible] Maureen L. West
[illegible] Ron Altbach
[illegible] Ron Altbach
[illegible] Charles Lloyd
[illegible] Carl Wilson
[illegible] Ed Carter & Carl Wilson
[illegible] Steve Douglas & Jay Migliori

TALK TO ME

Written	J. Seneca
Arranged	Brian Wilson
Lead Vocal	Carl Wilson
Backgrounds	Brian Wilson, Carl Wilson, Dennis Wilson, Michael Love & Alan Jardine
Drums	Dennis Wilson
Guitar	Billy Hinsche & Ed Carter
String Ensemble	Brian Wilson
Moog	Brian Wilson
Piano/Organ	Brian Wilson
Bass	Carl Wilson

MEDLEY

Sax	Steve Douglas & Jay Migliori
Percussion	Julius Wechter
Drums	Dennis Wilson
Violins	James Getzoff, Henry L. Roth, Bernard Kondell & Lou Klass

THAT SAME SONG*

Written	Brian Wilson & Michael Love
Arranged	Brian Wilson
Lead Vocal	Brian Wilson

[illegible] Wilson
[illegible] Wilson & Alan Jardine
[illegible] Dennis Wilson & Jay Migliori
[illegible] Brian Wilson
[illegible] Hummond
[illegible] Sharp, Sidney Sharp, Jr. Ilg, Klass, Murry Adler & William Kurasch
Piano Organ: Brian Wilson

T M SONG

Written	Brian Wilson
Arranged	Brian Wilson
Lead Vocal	Alan Jardine
Backgrounds	Brian Wilson, Michael Love & Alan Jardine
Sax	Steve Douglas & Jay Migliori
Flute	Steve Douglas & Jay Migliori
Guitar.	Ed Carter & Billy Hinsche
Organ	Brian Wilson
Drums	Dennis Wilson

PALISADES PARK**

Written	Chuck Barris
Arranged	Brian Wilson
Lead Vocal	Carl Wilson
Backgrounds	Brian Wilson, Carl Wilson, Michael Love & Alan Jardine
Drums.	Hal Blaine
Percussion	Julius Wechter
Sax	Steve Douglas, John J. Kelson Jr. & Plas Johnson
Accordion	Carl L. Fortina
Bass:	Lyle Ritz & Ray Polman
Guitar.	Ben Benay & Jerry Cole
Piano	Brian Wilson
Organ	Brian Wilson
Synthesizer	Carl Wilson

SUSIE CINCINNATI

Written	Alan Jardine
Arranged	Brian Wilson
Lead Vocal	Alan Jardine
Backgrounds	Michael Love, Alan Jardine, Brian Wilson, Carl Wilson, Dennis Wilson & Bruce Johnston

Dean Dragon
[illegible] Wilson & Alan Jardine
[illegible] Dean Dragon
[illegible] Brian Wilson
[illegible] Wells
[illegible] Brian Wilson
[illegible] Michael Love & Alan Jardine
[illegible] Brian Wilson, Carl Wilson
[illegible] Michael Love & Alan Jardine
[illegible] Dennis Wilson
[illegible] Ed Carter & Billy Hinsche
Horns: Steve Douglas & Jay Migliori

BLUEBERRY HILL

Written:	Lewis, Stock & Rose
Arranged	Brian Wilson
Lead Vocal	Michael Love
Backgrounds	Brian Wilson, Dennis Wilson, Alan Jardine & Michael Love
Sax	Steve Douglas & Jay Migliorr
Drums	Hal Blaine
Percussion	Julius Wechter
Bells	Julius Wechter
Accordion	Carl L. Fortina
Guitar	Ben Benay, Thomas J. Tedesco & Carl Wilson
Bass	Ray Pohlman
String Bass	James D. Hughart
Organ/ Chimes	Brian Wilson
Piano	Bruce Johnston

BACK HOME*

Written:	Brian Wilson
Arranged	Brian Wilson
Lead Vocal:	Brian Wilson
Backgrounds	Alan Jardine, Carl Wilson & Michael Love
Piano/Organ	Brian Wilson
Drums	Dennis Wilson
Bass	Carl Wilson
Guitars	Carl Wilson
Harp	Carl Wilson
Percussion	Carl Wilson
Bells:	Brian Wilson

IN [illegible]
[illegible]
[illegible]
[illegible] Dennis Wilson
[illegible] Carl Wilson, Brian Wilson, Alan Jardine & Michael Love
[illegible] Dennis Wilson
[illegible] Brian Wilson
[illegible] Brian Wilson
[illegible] Brian Wilson

JUST ONCE IN MY LIFE
[illegible] P. Spector, C. King & G. Goffin
[illegible] Brian Wilson
[illegible] Carl Wilson & Brian Wilson
[illegible] Brian Wilson, Alan Jardine, Michael Love & Bruce Johnston
[illegible] Dennis Wilson
[illegible] Brian Wilson
[illegible] Brian Wilson
[illegible] Ed Carter & Billy Hinsche
[illegible] Brian Wilson
[illegible]
[illegible] Brian Wilson
[illegible] Ricky Fataar & Carl Wilson

Recorded & mixed at Brother Studio, Santa Monica, California
Engineered by Stephen Moffitt
Engineered by Earle Mankey
*Basic tracks recorded at Western Recorders, Engineered by Chuck Britz
Susie Cincinnati recorded at Brian Wilson's house
Mastered at Location Recorders thanks to Steve Gu[illegible]
Album Designed by Dean O Torrence Hitt/Hawk Graphics
Illustration by Jim Evans
Photography by Dana Abraras/Haworth Photography
Art Direction by Ed Thrasher
Special Thanks to
Charles Lloyde
Marilyn Wilson
Chip Rachlin and all of the people at ICM and Caribou
Warren Dulfy for joining us
Trish at Brother Studio
Stephen Love, whose Dream of six years has at last become a reality.
Daryl Dragon and Toni Tennille appear courtesy of A&M Records, Inc.
Bruce Johnston appears courtesy of Equinox Records
Roy Wood and Wizzard appear courtesy of United Artists Records/Jet Records



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SUPER STARS
HIT PARADE



VARIOUS ARTISTES

Vol. 5

SIDE 1

1. CALL ME
   (Adapted)
   Ken Booth

2. DOM BASTIC
   (N. Jackson)
   Tiger

3. OH GIRL
   (Adapted)
   Colin Reach

4. HAVE FUN
   (Adapted)
   Thriller U

5. SO FOR YOUR LOVE
   (H. Falkner)
   Hugo Barrington

SIDE 2

1. LOVE CONTRACT
   (G. Isaacs)
   Gregory Isaacs

2. WHO SHE LOVE
   (Adapted)
   Coco T. Home T Shabba Ranks

3. BULL SEYE
   (Adapted)
   Brian & Tony Gold

4. POOR PEOPLE
   (C. Melody, M. Bennett)
   Courtney Melody

5. DIGITAL A. SWING
   (King Jammy/B. Dixon/C. James)
   Bobby Digital

Produced & Arranged by King Jammy
Engineers: King Jammy

Voiced at King Jammy's Studio

Mixed at King Jammy's Studio
Edited at King Jammy's Studio
Rhythm tracked recorded at Jammy Studio
38 St. Lucie Road, Jamaica, W.I.

Distributed by: Dynamic Sounds Recording Co. Ltd. 15 Bell Road, Kingston 11. Telephone: 92-39138/39168

Photographic printers Rd
27 Retirement Rd , Kingston 5

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BR 217

Merci! Merci!

THE NEW TRIER WEST HIGH SCHOOL
RECORDING JAZZ ENSEMBLE

EUROPEAN TOUR
VOLUME ONE



New Trier West jazz hits the bigtime

THE NEW TRIER WEST HIGH SCHOOL RECORDING JAZZ ENSEMBLE

BASS

GUITAR *ROBERT JACQUES

TRUMPET *ROSS TRAUT
*WILLIAM PURSE (FLUTE)
BRADLEY BOEHM
JOHN SCOWCROFT
RICHARD SHALOWITZ
RICK von VLIET
JIM DAVIS

TUBA
GREG BEST

PIANO

BARITONE SAXOPHONE *BILL POLLACK
BRAD JIRKA
*RICHARD EHRLICH (CLARINET)

DIRECTOR: ROGER B. MILLS

STUDENT DIRECTORS
*GREGG DORNER
*JOE MAHONEY
*WILLIAM PURSE

TENOR SAXOPHONE
*ROGER COVEY (CLARINET)
*STEVE KUJALA (FLUTE)
ALAN SPIGELMAN

ALTO SAXOPHONE
*GREGG DORNER (CLARINET, FLUTE)
PETER BALLIN (OBOE, SOPRANO SAX)

PERCUSSION
*JOE MAHONEY (VIBES)
*DOUGLAS MCCLURE

TROMBONE
*PHILIP HILLMAN
KENT DAMISCH
SIDNEY KARLIN
JOHN WEDELL

*deootes individual solo award winners at the Montreux International Jazz Competition

WILMETTE LIFE

In Montreux, the Jazz Ensemble not only collected the lion's share of awards and praise in the press, but it won accolades from professional musicians as well. By the time "MacArthur Park" had the entire band playing in the aisles of the Casino auditorium, the crowd went wild. The directors from five other finalist bands gave Roger Mills and his group a standing ovation.

IN ITS FIVE-YEAR EXISTENCE, the award-winning Jazz Ensemble has performed at the Oak Lawn, Mundelein, Illinois State University, and Elmhurst Collegiate jazz festivals.

The ensemble has toured Mexico, and last summer was the only non-professional group to appear at a Downbeat Magazine concert in the Conrad Hilton.

L'EST VAUDOIS

"En bonne justice, ce devait être les musiciens qui parent emporter les beaux prix mis à disposition par la ville de Montreux, l'OTM, et par diverses firmes commerciales. Le New Trier West High School Jazz Band (Illinois) a, en effet, raflé la plupart des prix et des mentions. Car ce sont non seulement eux qui ont remporté la première place en étant le meilleur ensemble, mais les solistes de l'orchestre ont eu plus obtenu neuf des quinze distinctions individuelles mises en jeu.

LES RESULTATS DU CONCOURS D'ORCHESTRES DE JEUNES

Orchestres :
1. New Trier High School Jazz Band.

Solistes :
New Trier High School Jazz Band (flûte, saxo alto, batteur soliste, saxo ténor, guitare, piano, basse, trompette solo et trombone).

PRIX DE LA PRESSE :
New Trier High School Jazz Band, pour la qualité de ses solistes et pour l'allant décontracté de son jeu d'ensemble.

E.A.C.

GLENVIEW TIMES

ENCOURAGEMENT FOR the New Trier West Jazz Ensemble comes from all quarters. Charles Suber, publisher of Down Beat magazine has been enthusiastic, as have Clark Terry, a Carson trumpeter, and legions of jazz greats and critics.

Oo behalf of the citizens of the State of Illinois, please accept my congratulations for a job well done.

Illinois is tremendously proud of your achevemeots at Montreux. You have represented not only New Trier Township but all of the people of this state with distioctioo.

—Richard B. Ogilvie
Governor

With all the bad weather of last Friday night, New Trier West's Jazz Ensemble concert was a sell-out with people wall to wall.

New Trier Jazz Group Sweeps Festival

When New Trier West High School's Jazz Ensemble appeared at the Conrad Hilton Hotel last summer, the good vibes apparently twitched Playboy's trademarked rabbit ears far up N. Michigan Av

The result was an invitation to perform Nov 20 in the convention center of the Playboy Club-Hotel on Lake [illegible] Wis. The ensemble has accepted.

To the members of the New Trier West Jazz Ensemble, I extend my congratulations on an honor richly deserved. To the citizens of our district, I would simply say that Illinois will be well represented in Switzerland this summer.

Bradley M. Glass
State Representative
1st District

Swiss festival

New Trier jazz champ

Daily News Foreign Service

MONTREUX, Switzerland — New Trier West's 23-man jazz ensemble swept the world series of American high school jazz here.

domicile jazzclub

8 Munchen 23, Siegesstraße 19

New Trier West High School Big Band

FESTIVAL INTERNATIONAL DE JAZZ MONTREUX SUISSE-SCHWEIZ SWITZERLAND 1972



DIE JAZZ BAND DER NEW TRIER WEST HIGH SCHOOL

LE "NEW TRIER WEST HIGH SCHOOL JAZZ BAND"

AM ZURICHSEE

By RICHARD BROOKS

In Geneva, crowds responded with such enthusiasm that gendarmes barely kept fans from rushing the stage. Finally, all the lights in the concert area were turned off to protect the musicians. Record sales soared.

Anschliessend an das Festival gab es einen Wettbewerb für amerikanische High School Bands. Wahrscheinlich noch nie ist es einer Jury so leicht gefallen, den ersten Preis zu vergeben, denn das Niveau des New Trier West High School Jazz Ensemble war nicht das einer High School Band, sondern das einer Band. Unter der vorzüglichen Leitung ihres Musiklehrers Roger Mills spielten diese 18jährigen «Kinder» (alle echte Amateure, da sie nicht Musik studieren) Stücke von Swing bis Modern und Rock Jazz technisch brillant und sehr differenziert. Ihre Riffs, Crescendi, Diminuendi, Ritardandi sassen. Auch Solisten hatten sie! Begeistert spendete das Publikum Applaus, Tony Scott sagte nur immer wieder «Ich kann es nicht fassen, so etwas ist einfach nicht möglich!» Und ein Spieler einer Konkurrenzband wrnnte hinter der Bühne, weil das New Trier Ensemble so gut war.

In the lights of the Casino stage at Montreux, the Jazz Ensemble put on a flawless performance.

Chicago Tribune

Wait until these fannies start to hop when they hear this group hit up a tune.

I join with your fellow students and friends in extending congratulations to all of the members of the New Trier West Jazz Ensemble for winning the Grand Prize in the Montreux International Jazz Festival You have brought great honor to your community and state.

—Senator Charles H Percy

West's jazz ensemble twitches bunny's ears

Montreaux Concert a Sellout

Jazz Band Returns in Triumph

It was a spectacular welcome home Monday afternoon for the New Trier West Jazz Ensemble at O'Hare International Airport Met by scores of friends, wellwishers and school cheerleaders, the band returned triumphant from the Montreux, Switzerland International Jazz Festival, bringing home 12 top awards.

But more than anything, the 23 excellent musicians will be able to recall that they won. They won the Jazz Festival competition, they won fans in Holland, France, Switzerland, and Germany, they won offers for recording contracts in Europe, and they won respect and friendship for New Trier West High School.

Amsterdam Chicago O'Hare Paris Geneva Montreux Munich Trier

Zurich Heidelberg

New Trier West Jazz Ensemble receives a trophy and plaque from Wilmette Mayor James Schwietert, whose village is hosting a Montreux Preview Concert April 7

1,200 jazz buffs pack auditorium to hear New Trier West ensemble

Trierischer Volksfreund

Jazz aus „New Trier" war am Donnerstag im Trierer Brunnenhof zu hören. Die Jazzband der New Trier West High-School, einer kleinen Stadt in Illinois (USA), ist zur Zeit auf einer großen Tournee durch Europa. Besonders hatten sich die Boys darauf gefreut, auf ihrer Reise den Namensgeber ihrer Stadt, das alte Trier, kennenzulernen.

CHICAGO SUN-TIMES

The inventive New Trier West Jazz Ensemble will tootle for backers next Wednesday afternoon at the Happy Medium.

CHICAGO DAILY NEWS

FAMED JAZZ clarinetist Tony Scott said after listening to the New Trier band, "I got goose bumps." The Montreux paper, L'Est Vaudois, said it gave "the best concert in the entire festival, including the professional musicians."

Side One
- Grooviness *Munich*
- Live Oak *Zurich*
- Do De Me *Old Trier*

Side Two
- Mercy, Mercy, Mercy *Paris*
- Montreux Shout *Montreux Jazz Competition*
  A premier performance composed by William Purse
- Limehouse Blues *Montreux Jazz Competition*

The NTW Jazz Ensemble Award
Gregg Dorner
The American Music Foundation Award
Joseph Mahoney
The American Music Foundation Award
William Purse
The American Music Foundation Award
William Ross Traut
The Benny Goodman Trophy
Joseph Mahoney

The Down Beat Magazine Student Composer Award
William Purse

Recording Engineers:
Robert Levy, David Palmer

Produced by Brewster Records
1822 Monroe Street, Evanston, Illinois 60202



LENZI

SIDE 1

Why, Bro?
Fuck 'Em All
Summertime Blues
Hat For Rabbit
Scanned & Concussed
Emile Zola

SIDE 2

Sultans
College Is For Pussies
Wild Style
Sad Clown
Rainbow In The Dark
Cousin Of Death

Sweet Pea RECORDS

Sweet Pea Records
2144 West Farragut Ave
Chicago, IL 60625
sweetpearecords@att.net

Wild Style

Arms in the air, sticks crossed up
Crash down like a million pounds

Bloody knuckles on skins and rims
Is this hallowed ground? Or hollow ground?

Giddy up Wild Style

I throw my drums across the stage
Broken mics like broken birds

The creeping guilt of the middle class
So what, this is my world

Cuz music is my release from this confusing mess
I just want to be loved and accepted

I display disaffection with my chords under rehearsed
The Devil and the details fight it out to be first

To stay in time, to make it rhyme
Keep up the beat, remember the words

I'll make the stage into a grave
And bury all my woes

Who am I? Why am I here?
I slip into headphones

I crawl inside these broken beats
And watch the world explode

I crawl inside and I can sleep
Forget all that I know

Cuz music is my release from this confusing mess
Which one am I?
White collar worker or the digger of the ditch?

I can't be both. I don't fucking know.

Please give us a chance, I just want to be loved
and accepted

Sad Clown

Hungover and sleeping in the van in the Texas heat
Throwing my drums at a train
Hanging a snare drum in effigy
Wake up and do it all again

Crying in the basement listening
to Over The Mountain
Drinking coffee from a can
Eating breakfest with best intentions
Wake up and do it all again

Stupid fucking drummer

Laughing out loud in the backseat wearing
no seatbelt
Been calling seat belts gay
Self-doubt is self-defecation
Wake up and do it all again

Looking at my room full of sweet ass
musical instruments
Gonna put them up on eBay
Sell them off for ½ what I paid for them
Wake up and do it all again
Why do I do it all again?

Stupid fucking drummer

Rainbow In The Dark

My mom's nursing home is so much more frightening
Than any cookie monster death metal song
To paraphrase Mr. Ronnie James Dio,
You'll be left on your own like
A rainbow in the dark

All I want is to not be so morbid
Give me a shot at an awesome song
I don't know shit
I'm reminded daily
You'll be left on your own like
A rainbow in the dark

In my nursing home I'll keep recording
Racing time for that timeless song
In the end, what I've created defines me
Not some German car or luxury home

All I want is to not be so morbid
Give me a shot at an awesome song
I don't know shit
I'm reminded daily
You'll be left on your own like
A rainbow in the dark

Maybe I'll start a band called the Passenger Pigeons
That's a joke but the truth hits home
When I'm gone and my bloodline has ended
My stuff goes to thrift stores and hipster homes

All I want is to not be so morbid
Give me a shot at an awesome song
I don't know shit
I'm reminded daily
You'll be left on your own like
A rainbow in tha dark

Cousin Of Death

Sleep is all you got
So these days Ma, you got a lot
It seems like you sleep away almost every day

I hope your dreams are not
Filled with regret and what not
I know you gave it all
You just got it wrong

I hope you know I did accept
Your apology as you wept
You said no words
But I understood

Life is too short
For cases open and unsolved
You gave it all
You just got it wrong

As you lie in your bed
You are half of what you used to be
The half that remains gets my sympathy

Cuz inside the mind of this jock
I've felt regret and total loss
I keep it close yet so far away

Sleep is all you got
So these days Ma, you got a lot
It seems like you sleep away almost every day

I hope your dreams are not
Filled with regrets and what not
I know you gave it all
You just got it wrong

It hurts to get it wrong
Acknowledge and move on
I know you gave it all
And I'm thanking you

Yo

Recorded in my living room and basement on faithful, old Tascam tape machines January–October 2014. Mixed in mono to tape by Mike Hagler. Mastered for vinyl by Bob Weston (Chicago Mastering Service). Mastered for CD by Mike Hagler. Graphic design by Scott Hight. Manufactured by Gotta Groove Records in Cleveland, Ohio.

All songs written, performed by M. Lenzi, Chris Neal wrote and played all flute, saxophone and keyboard.

Very special thanks and love to my Sweet Pea Records co-founder Jane, Chris Neal who can sing the shit out of Don't Stop Believing, Scott Hight for the design chops, Mike Hagler for being a good dude and setting up my 2 track tape machine, Jim Newberry for loaning me the Widelux panoramic camera, John Klos for the cover drawing and epic phone conversations, Void and The Standells for some of the words on Wild Style, Ronnie James Dio for the chorus of Rainbow In The Dark, John Kendelhardt for doing my web sites since way back in the Resplendent days, and the Mic Shop in Franklin, Tennessee for the 3 killer mics that got all this started.

Much gratitude and respect to all my heroes who recorded all the awesome records I listen to every day.

–ML



Cape May Point, NJ, 10/14

Sweet Pea RECORDS

Sweat Pea Records
2144 West Farragut Ave
Chicago, IL 60625
sweatpeearecords@att.net

Catalog #SP017

Why, Bro?

The truth oh it has been following me
I picked the time to finally come clean
Accept the truth and it will set me free
So they have told me, they have told me

I'm gonna tell them why
Don't want to tell them why
I'm scared

Fuck 'Em All

Bro let's go and break some shit
Lose some fights and get bloody

Cuz all this hate in my family is
Driving me insane

Meet me up on the Safeway roof
At half past 6:3D

We'll steal some beer and throw rocks at cars
And laugh when they chase me

Fuck the world
Fuck 'em all
Fuck my family
Lost boy lone wolf lone nder

We'll jump the gaps between vacant buildings
Piss in the sacristy
Break some bottles in the parking lot
Scratch the cars with our house keys

Cuz I got problems I can't solve
Splinters I can't see
My sister chose to run away
I'm left here in D.C.

Fuck the world
Fuck 'em all
Fuck my family
I got no family in this world
Except the girl I'll marry
She'll love me

Summertime Blues

Satellite oh satellite
I will guard you overnight
With my radio for a pillow
On my carpet bed
The cop got me this gig
Cuz my mom's a friend

This place is dead

I went whitewater rafting off a Virginia dock
With a closeted Nazi and an Airborne jock
They slugged it out and pretended to not
Want to suck the other's cock

This place is dead

If you're killing time and taking stock
Of Pixie Stix and cherry pop you know
Everything sucks when the summer's hot
Everything sucks when you are not

So hey, let's get the fuck outta here
Before they call the cops
Cuz everyone even my sister knows

This place is dead like
Classic rock

Hat For Rabbit

Skipping stones on the waves in the heat of laughter
I come from another place and so do you

You feel magic and the ocean is your hat for rabbit
If you're coming out, I'm not mad at you

Don't pass it off as a joke with a just kidding man
I know what you are and it's ok with me

Your Dad is brutal with his Ceaser cut
Let him change his mind when he's ready to
He may never change his mind, is that ok with you?

Drinking warm beer from a can is not sophisticated
Fair skin, gapped teeth and an overbite

We are awkward kids with our mix tapes and
carless nights
I know you yearn for a better life
To forget your father, your junior year

But I am not gay dude, I'm not your vessel here
You are my friend and a good friend is all

Don't pass it off with a joke and a just kidding man
You'll come out once the coast is clear and
The time is right

Because I listen well I know that you
could misconstrue
That my attention means I am into you

Don't mean to kick sand on your fire in this
illegal moonlight
Time will heal the embarrassment
We'll be cool again next time, next year

This place is a fiction we climb into once a year
We kill off our fathers and pretend we're free

You will come out once the coast is clear
You will come out once the time is right

Scanned & Concussed

It reminds me of Jersey
And a summer romance
Rolling around on the beach after sunset
With sand in my pants

Instead of a blonde cheerleader
And my two frustrated hands
I flopped like a fish on the dance floor fighting
a wrestler
With piss in my pants

See I was out at a party
Dancing with my girlfriend
This little prick kept pushing me from the side
As I tried to dance

I got really pissed off and spun myself around
His friends jumped at the chance
To call me a faggot
Then proceeded to kick my ass

Knuckles poured down on me
Like November rain
Out cold on the floor
Man, I was feeling no pain

His class ring cold clipped me
Blood pooled on the floor
Fighting with wrestlers is best to avoid

I staggered into the hospital
With my homemade gangster lean
Drinking coffee with an eye patch posted up by the
MRI machine

I called my mom from the payphone and that old
familiar guilt crept in
I was the bad, bad, bad son again of a bad and
absent man

One too many concussions, one too many fists
One too many blood covered late night ER trips
Now my short term memory is all fucked up and shit
But my long term memory is physically fit
The MRI tells me it's physically fit

Oh MRI machine
Strange beautiful sounds so nostalgic to me

Emile Zola

I was born between the boom and the bust
I didn't fight in a war
Came of age on Journey and Dischord
I took a left out the door

But wide open spaces made me feel so simple
and small
So I sought the structure of concrete and
asphalt brick and four walls

Emile Zola

Drank beer with German special forces, I ate some
pickle soup
Of brown coal and blood in my Kleenex
I saw the eastern bloc blues

But wide open spaces made me feel so simple
and small
So I sought the structure of concrete and
asphalt brick and four walls

Emile Zola

I met some girls with my Eurail Pass and then I puked
out the door
I got laid and then I met up with some friends,
we slept on train station floor

Of couscous and raisins, I found what I need
Buildings change and names unpronounceable
The heart knows what it all means

Emile Zola

Sultans

I miss my dad most every day
I can't express in words
What his death has meant to me
And how it changed my world

Word came down that summer day
I didn't feel a thing
Just the guilt I had cuz I didn't grieve
I didn't feal a thing

I didn't cry at his funeral
I blocked it from my mind
But my dad's face is in my dreams
Stalks my waking mind
Most avery day
Most avary night

My dad was gone
When I turned 13
It fucked up my mind

Now I'm 6 years older than he
Was when he died

Word came down that summer day
I didn't feel a thing

Just the guilt I had cuz I didn't grieve
I didn't feel a thing

I didn't cry at his funeral
I blocked it from my mind
But my dad's face is in my dreams
Stalks my waking mind

It's on my mind
It's on my mind
Every time I hear that song
Sultans of Swing
On the radio

College Is For Pussies

We came from PA, DC, Jersey, Long Island
We arrived in the backs of wood paneled
station wagons

My dad's life insurance paid my college tuition
I was mild and lazy, angry and complacent

I did not impress with my dedication
I skipped lots of classes due to drinking arrangements

Found my friends in fraternities
I was stuck in a rut, the spark only nascent

This is my life you know
I didn't seize the day like in a movie or show

This is my life you know
I won't pretend I worked hard
I spent his life insurance though

I was mediocre, dead middle of the pack
I was just showing up, I'm not proud of that

50 grand spent and 48 months later
I was back in my bedroom with no job but
I had a girlfriend

Even though my girl suffocated me
I couldn't say no, I couldn't let her go

Even though my ma suffocated me
I couldn't say no, I couldn't let her go

This is my life you know
I didn't seize the day like in a movie or show

This is my life you know
I won't pretend I worked hard
But I spent his life insurance though

This is my life you know
I would've preferred his life, love
To his life insurance though

ARL/STEREO/7100/001

THE KEITH TEXTOR SINGERS

MEASURE THE VALLEYS/RAINDROPS KEEP FALLIN' ON MY HEAD/WITHOUT HER YESTERDAY/WHAT THE WORLD NEEDS NOW IS LOVE/GAMES PEOPLE PLAY/SOMETHING I'LL NEVER FALL IN LOVE AGAIN/WE'RE TOGETHER/A NEW GENERATION/THEME FROM

MEASURE THE VALLEYS



E. Jensen Co. Inc. Lincoln, Illinois Division United States U.S.A.



To listen to the songs of "Measure The Valleys" is to know Keith Textor, not only as a fine mnsician who arranged and condncted the album with such expertise, bnt also as a concerned individual in today's chaotic universe. Each lyric, a very personal choice, has a meaningful comment to make on the daily events that shape and affect us all. "What The World Needs Now Is Love" is more than a song title to Keith, it is his own deep-felt conviction. For a musician, the way to commnnicate this kind of love is throngh his chosen medium. This compilation, then, is more than a chance gathering of popnlar tunes; it is, rather, one man's message told throngh the creation of beautifnl sonnds.

Sonnd is truly Keith's metier; today's words and music sung and played in a contemporary manner, as current as his snbtle nse of the Moog synthesizer and as timeless as his choice of material, ranging from the evocative "Games People Play" to the Oscar-winning "Raindrops Keep Fallin' On My Head".

Complementing the mnlti-talented Keith (arranger, composer, condnctor and vocalist) and comprising, with him, "The Keith Textor Singers", are the voices of Gene Steck, Jerry Dnane, Bill Dean and, on the distaff side, Lesley Miller and Juli Christman. Pnrity and clarity of tone and enunciation are what they lavish on each note, word and phrase...a major contribntion, indeed.

"Measnre The Valleys" is the spiritnal side of Keith Textor; in a more physical vein, he is a native of Coon Rapids, Iowa, a gradnate of St. Olaf College in Northfield, Minn., where he majored in mnsic, and a partner in the firm of Scott-Textor Prodnctions, specialists in providing scores for some of Madison Avenne's finest commercials.

And now, listen to a little of what the world needs a lot more of...

Love.

PROMOTIONAL COPY
NOT FOR SALE

Side One

Measure The Valleys (Title Song From The Broadway Mnsical Based On "A Raisin In The Sun")	4:43
Raindrops Keep Fallin' On My Head	3:15
Without Her (solo: Keith Textor)	2:48
Yesterday	2:49
What The World Needs Now Is Love (solo: Lesley Miller)	3:00

Side Two

Games People Play	4:40
Something (solo: Juli Christman)	2:45
I'll Never Fall In Love Again	2:59
We're Together (vocal solo: Lesley Miller, guitar solo: Al Caiola)	2:45
A New Generation	2:35
Theme from Measure The Valleys	:31

Singers:

Lesley Miller, Juli Christman, Jerry Duane, Bill Dean, Gene Steck, Keith Textor

Arranged & Conducted by Keith Textor
Produced by Scott-Textor Productions
Production Supervisor: Victor Sack
Audio Engineers: Dave Greene, Dave Sanders, Fred Weinberg
Mixing Engineer: Fred Weinberg
Recorded at A&R Studios, N.Y.C.
Album Jacket by David Stahlberg

A&R RECORDS NEW YORK

Yodel in Hi-Fi

VOX
VX25.760

MARIELUISE TICHY with the 2 RUDIS



VOX VX 25.760 YODEL IN HI-FI

YODEL IN HI-FI

Marieluise Tichy and the Two Rudis

We are high in the Alps. Above us and around us are snow covered peaks and towering cliffs. Below us stretch green valleys dotted with tiny houses and shining streams that twist in lazy brightness. Off in the blue distance a lake is barely seen. The air is still and crystal clear. An eagle circles languidly in the upper air, enjoying the sunlight.

After a long and arduous climb we rest on a grassy knoll covered with tiny wildflowers. Our luncheon has been consumed with relish and the leftovers of a crusty golden loaf, a tiny ham and a fine cheese are microscopic. The bottle of wine has happily been put out of its misery and lies on the grass, glittering greenly in the sun. The stillness is intense. All of a sudden a joyous sound is heard from one of the distant peaks. A liquid run of notes shivers the silence. The call is answered from the valley. The two voices blend and mingle, the echoes magnify them and amplify their harmonies.

This is how a yodel sounds in its natural setting. It is rarely heard this way by the average person. Basically the yodel is a wordless cantilena unfolding endlessly, expressing a heart full of joy and a love of life. Yodeling tunes are often merely meaningless syllables that have been thought to have their origins in prehistoric times, when they perhaps signified imitations of animal noises. It has also been thought that the yodel has a certain relationship with the alphorn. This is a long instrument sometimes over ten feet or longer used by the herders in the upper alps to call cattle, signify times of day and call signals. The alphorn however has a limited range, and covers only the lower portions of the scale. Its sound is quite melancholy (Wagner heard an alphorn near Lucerne and originally intended to use a similar instrument for the shepherd's pipe in the last act of *"Tristan"*).

Many European mountain countries have their own variety of Yodel. Those of the Swiss and Tyrolean Alps, however, are the best known in this country. They are typically open air music and are in a way the reflection of the skyline of the alpine countries, of their origin, melodies of vast spaces and poetical echoes ranging from the jaggedness of the higher crags and melting into the softer outlines of the valleys. Technically they are characterized by a frequent and very quick jumping from chest voice to falsetto and back again, often with real male soprano notes in the background.

The true Yodel is merely a long wordless vocalise. A whole series of these would be a bit monotonous after a while. The yodels contained here are more in the line of folk-songs. They are very vigorous and lively. One of the many happy memories of alpine countries (besides mountain climbing, which is fine for some people) is hearing a group of such yodels as on the present record, on a fine sunny morning. The joy is infectious and you find that your spirits already bursting with life are given an extra lift by these irrepressible notes.

So — close your eyes, turn up the volume and imagine yourself high in the alps with the fresh cool breezes tickling your face and the hot sun warming your body while the yodelers warm the cockles of your heart.

M. S.

VOX Ultra High Fidelity





VOX VX 25.760 YODEL IN HI-FI

SIDE 1

Das Geht Ins Gemüat (It's sentimental)
Kuckucksjodler (Cuckoo Yodel)
Kanari (French and German)
⅛, ¼ Und A Schaffl Wein (⅛, ¼ and a bucket of wine)
Mein Papagei (My parrot)
Echo Jodler
Von Luzern Nach Weggis (From Lucerne to Weggis)
Gstanzln (Geh' I Auffi Auf'd Alma)
(When I go up to the alps)

SIDE 2

S'Zeiserle (The siskin)
Zillertal (Ziller Valley)
D'Steirische Roas' (Rose from Styria)
I Derf Kan Buschn Seh'n (I'm not allowed to see a boy)
Eine Lady In Tirol
Gstanzln (Da Drob'n Auf Der Alma)
(Up there in the alps)
Gejodelte Philosophie (Yodelled philosophy)
Sag's Jodlerisch (Say it in Yodel)

© 1958 *by Vox Productions, Inc., New York 19, N.Y.*
Photo: Thomas E. Banner from Shostal 558 *Printed in U.S.A.*

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1. Use only a needle specially designed for long-playing records having a .001 radius. 2. Keep record surfaces dust free. 3. Remember that this record is easily damaged through scratching though nonbreakable. Treat it with the same care you would a fine book. 4. Your needle should be checked frequently under a microscope to prevent damage to your records. 5. The weight of your pick-up should be 7-10 grams. 6. For those with Wide Range Equipment it is advised to compensate for the RIAA Curve.

13

EPIC
STEREO

TORAGEE

The Romantic Music of Asia

BF 19042
NONBREAKABLE

SIDE 1
XSB 111663

1. SAKURA (Japan)
2. ARIRANG (Korea)
3. PHILIPPINE AIRS (The Philippines)
4. MAK INANG (Malaysia)
5. BOATING ON THE LAKE (China)
6. FARMERS FOLK DANCE (Thailand)

EPIC, MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC
STEREO

TORAGEE

The Romantic Music of Asia

BF 19042
NONBREAKABLE

SIDE 2
XSB 111664

1. SONG OF THE RUINED CASTLE (Japan)
2. TORAGEE (Korea)
3. SAMPAGUITA (The Philippines)
4. ZAPIN (Malaysia)
5. SONG OF THE GREAT WALL (China)
6. PRIMA DONNA SRI NUAN (Thailand)

FOR DEMONSTRATION
USE ONLY
NOT FOR SALE

EPIC MARCAS REG T M PRINTED IN U S A



Günter Kallman-Chor

Elisabeth-Serenade

1. Elisabeth-Serenade
(R. Binge-C.Hassall-E. Wallnau-A. Herton)

SIDE 1

PILPS 7001

2. Finkenwalzer
(Quanz-Weingarten)
3. Concerto d'amour
(Wildman-Schwenn)
4. Glühwürmchen
(Paul Lincke-Bolten-Baekers)
5. Tiritomba
(ital. Volkweise-
Bernsdorf-Bearb.: Twardy)
6. Kerzenserenade
(Serenade der Liebe)
(Winkler-Rauch)

℗1973 Polydor International GmbH

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Günter Kallman-Chor

Elisabeth-Serenade

1. Glockenserenade
(J. Lindsay-K. Wüstoff-Kurt Feltz)

SIDE 2

PILPS 7001

2. Annabelle
(Peter Laine-G. Bartels)
3. Poeme
(Fibich-Bearb.: Twardy-Lilibert)
4. Traum-Melodie
(Melodie in F)
(Arthur Rubinstein-Lilibert)
5. Der Reigen
(Oscar Straus-L. Ducreux-Kurt Feltz)
6. Alte Muhlen, junge Herzen
(van Laar-Seefeld)

℗1973 Polydor International GmbH

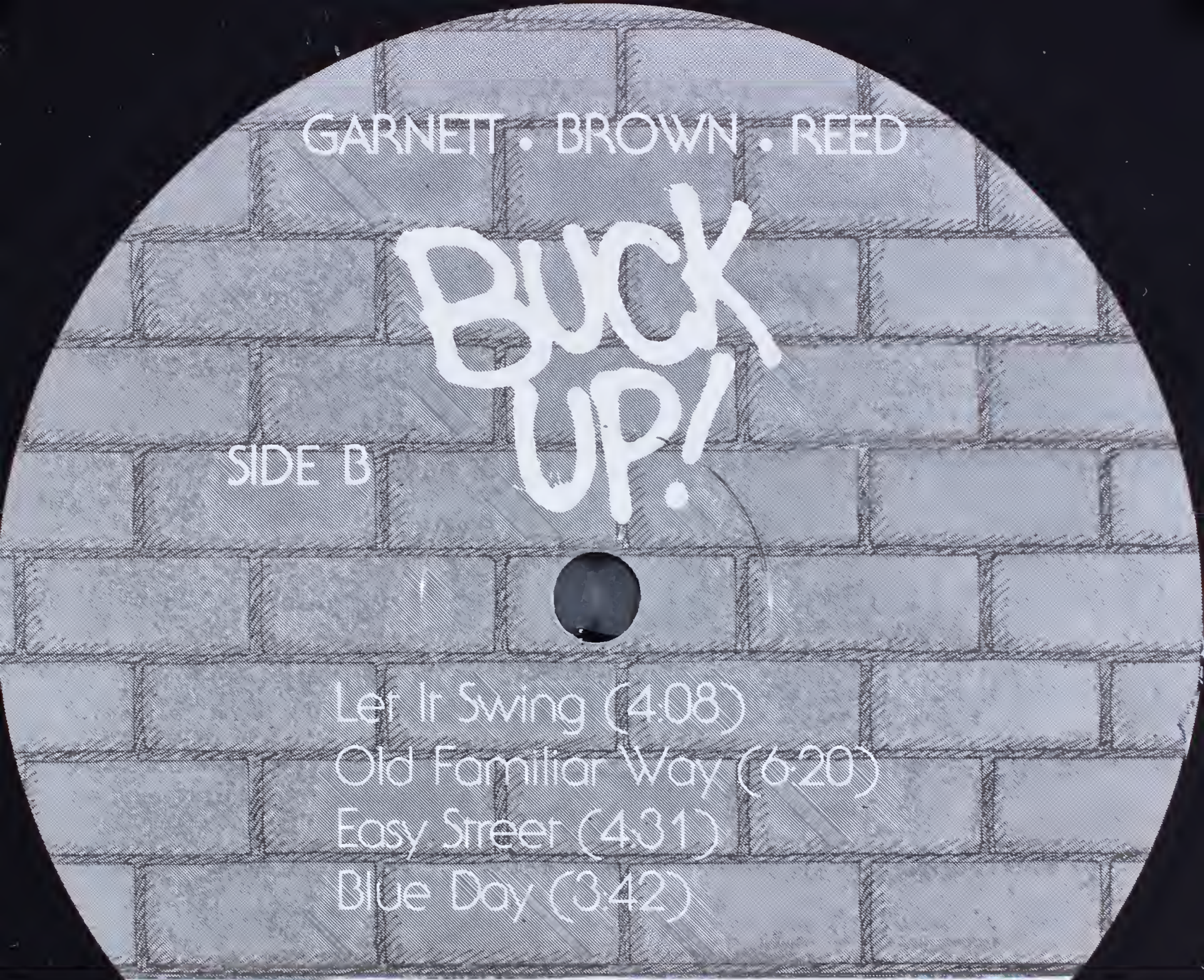
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RECORDS
La Potencia
LADO A
ESTEREO
℗ © 1987 Terror Records
1. FACUNDO
(Eddie Almonte)
Arreglo: Andres De Jesús • Canta: Eddie
2. LAS MUJERES DOMINAN
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
3. YA TU ERES MIA
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
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TERROR
RECORDS
La Potencia
LADO B
ESTEREO
℗ © 1987 Terror Records
1. LA VIDA SIN TI
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
2. YO TAMBIEN SOY SENTIMENTAL
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
3. TE PERDI
(D.R.)
Arreglo: Andres De Jesús • Canta: Pedro
TODA COPIA HECHA SIN AUTORIZACION DE CRI SERA PENADA POR LEY. HECHO EN USA.



All Songs Ⓟ Other World Music BMI 1983
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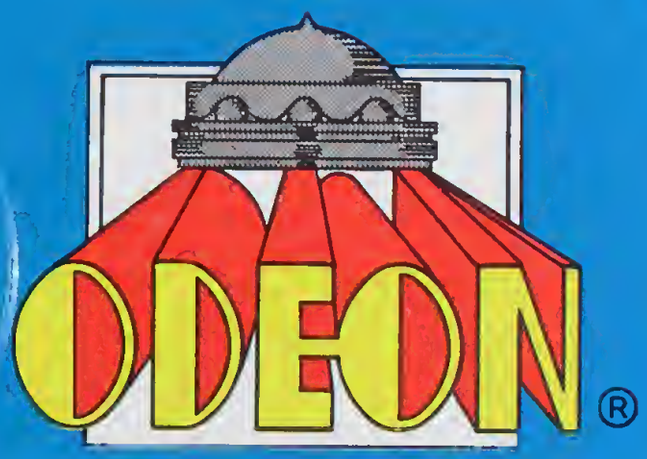
All Songs Ⓟ Other World Music BMI 1983
©1983 Windmill Records

MUJER DE TODOS, MUJER DE NADIE

Daniela Romo

1 DE MI ENAMORATE (Juan Gabriel) 3:30
2 VENENO PARA DOS (Difelisatti-J.R. Florez) 3:10
3 NO NO LE CREAS (Difelisatti-Daniela Romo) 3:26

Lado A
Stereo
5681-1-RL-A



4 COCO LOCO
(Difelisatti-D. Romo) 3:30
5 ME ALIMENTO DE TI
A dueto con Mijares (Gonzalo Benavides) 3:23
6 AYER PENSE (D. Vaona-Daniela Romo) 3:38

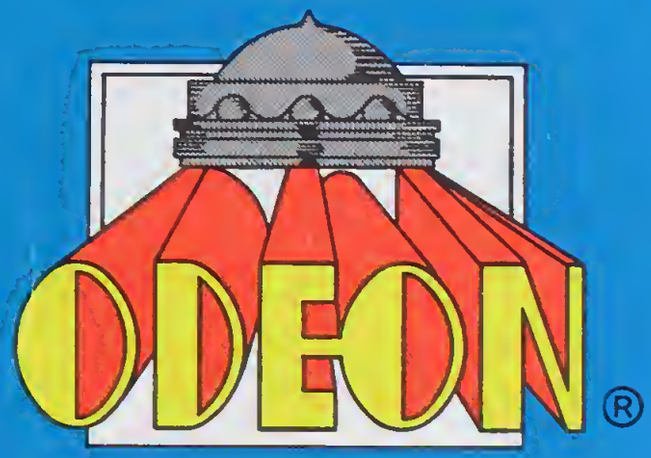
Arreglos Musicales: 2,3,4,6,-G.P. Felisatti 5,-J. Gluck 1,-L. Cerroni
Una Producción EMI Capitol De México. Realizada Por G.P. Felisatti
Productor Ejecutivo: Miguel Blasco

Manufactured and Distributed by RCA/Ariola International. New York, N.Y.
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MUJER DE TODOS, MUJER DE NADIE
Daniela Romo

1 CONFESIONES (Difelisatti-J.R. Florez) 3:40
2 ADELANTE CORAZON (Difelisatti-Daniela Romo) 3:28
3 LA BATALLA DEL AMOR (Luis Carlos Esteban) 3:30

Lado B
Stereo
5681-1-RL-B



4 MUJER DE TODOS, MUJER DE NADIE
(Difelisatti-Gastaldo-Florez) 2:54
5 BASTARA (Difelisatti-Daniela Romo) 3:30
6 EL MUNDO ACABARA (Difelisatti-Gastaldo-
D. Romo) 3:16

Arreglos Musicales: 1,2,4,5,6-G.P. Felisatti 3,-J. Gluck
Una Producción EMI Capitol De México. Realizada Por G.P Felisatti
Productor Ejecutivo: Miguel Blasco

Manufactured and Distributed by RCA/Ariola International New York, N.Y.
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Vanity
LEAR'S FOOL
1. Man's Music (4:22)
2. Lear's Fool (5:10)
SIDE 1
Charlie Barnett
and the Correctones
VROC 1001 A
33 1/3 RPM
© 1986 Charlie Barnett
3. Speak to Me (4:35)
4. I'm too Young
(To Be This Old) (4:20)
Produced by Charlie Barnett
VANITY RECORDS P O BOX 9435. SILVER SPRING, MD 20906


Vanity
LEAR'S FOOL
1. That's Rock 'n' Roll (5:10)
2. An Uncommon Night (4:22)
SIDE 2
Charlie Barnett
and the Correctones
VROO 1001 B
33 1/3 RPM
℗ 1986 Charlie Barnett
3. Boy's Night Out (2:39)
4. Foreign Language (3:38)
Produced by Charlie Barnett
VANITY RECORDS P.O. BOX 9435, SILVER SPRING, MD 0906

DANCE AEROBICS

MAXINE POLLEY

SIDE ONE
33 1/3 RPM



1. Stretch - I Write The Songs
2. Stretch - Climb Every Mountain
3. Touch Dancin' - Shadow Dancing
4. Chocolate Hustle Line - Shame
5. Combo - I Remember Yesterday
6. Variety - Night at the Opera
7. Special - Irwin's In The Navy
8. Aerobic Jog - I Feel Love

DANCE AEROBICS

MAXINE POLLEY

SIDE TWO
33 1/3 RPM



1. Exercise - Pine Apple Rag
2. Aerobic Flight - Flight '76
3. The Snappy Jazz - Glad
4. Beethoven's - Fifth of Beethoven
5. M.B. Dancer - Music Box Dancer
6. C. with Nadia - Nadia's Theme
7. C. with Dr. Z - Lara's Theme
8. Summer C. - Summer Place

Bowmar/Noble

ALBUM 2
SONGS FOR CHILDREN WITH SPECIAL NEEDS

Vocalists: Richard Robinson, William Reeve

SIDE 1

012

1. GOOD MORNING MERRY SUNSHINE :52
2. THE FLAG 1:30
3. WEATHER :45
4. FINGERS, NOSE AND TOES 1:13
5. JOIN INTO THE GAME :53
6. ROUND AND ROUND THE VILLAGE :55
7. SEE ME :52
8. BAND OF ANGELS 1:55
9. DOWN AT THE STATION 1:39

Bowmar/Noble

ALBUM 2
SONGS FOR CHILDREN WITH SPECIAL NEEDS

Vocalists: Richard Robinson, William Reeve

SIDE
2

012

1. GARDEN THOUGHT 1:14
2. LITTLE RED CABOOSE 1:00
3. BUSY BEE 1:29
4. ARE YOU SLEEPING 1:20
5. LULLABY 1:52
6. THREE DUCKLINGS :47
7. THREE LITTLE WITCHES :44
8. PRAY GOD BLESS 1:40
9. SANTA'S STOCKINGS 1:10
10. WIND THROUGH THE OLIVE TREES 1:37

Tommy

FORCE OF NATURE

KZ 32758
STEREO



SIDE 1
AL 32758
℗ 1974 CBS, Inc.

1. DREAMS 3:55 -G. James-
2. FOOL'S WONDERLAND 3:40 -B. Hawes-
3. A SPEAR AND A FEATHER 3:32
   -J. Faison - D. Harmon-
4. A LITTLE BIT OF SOMETHING 3:45
   -J.B. Jefferson-
5. IE MAN JA (YÂ - ´MÒN - YA)
   5:58 -J. Walker-

Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City


Tommy
FORCE OF NATURE
KZ 32758
STEREO
SIDE 2
BL 32758
℗ 1974 CBS, Inc.
1. WHY DO I FEEL LOVE (FANTASY) 4:32
-J. Faison - D. Harmon-
2. SIGNS OF OUR TIMES 9:11 -B. Hawes-
CLOUDS -J.B. Jefferson - B. Hawes-
3. THOUGHTS 3:08 -J.B. Jefferson -
B. Hawes - J. Faison-
4. LEO 5:58 -B. Sigler-
Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

TOGETHER WE SING

Songs of Praise and Celebration

For All Seasons

St. Thomas the Apostle Folk Group
West Hempstead, N.Y.

SIDE ONE
STEREO

33 1/3 RPM
803 - 95

1. Though the Mountains May Fall
   Dan Schutte, S.J.
2. Emanuel - Tim Manion
3. Glory to God - Dan Schutte, S.J.
4. The Cry of the Poor - John Foley, S.J.
5. This Little Light

TOGETHER WE SING

Songs of Praise and Celebration

For All Seasons

St. Thomas the Apostle Folk Group

West Hempstead, N.Y.

SIDE TWO
STEREO

33 1/3 RPM
803 - 95

1. Be Not Afraid - Bob Dufford, S.J.
2. Shepherds and Kings - Gregory Norbet, O.S.B.
3. You Are Near - Dan Schutte, S.J.
4. Song of Thanksgiving - Darryl Ducote
5. How I Rejoiced - Paul Quinlan


polydor
GEORGE BENSON
BLUE BENSON
PD-1-6084
Intl. #2391 242
SIDE 1
33⅓ RPM
STEREO
1. BILLIE'S BOUNCE – 6:08
(Charlie Parker) Atlantic Music Corp. (BMI)
2. LOW DOWN AND DIRTY – 8:23
(George Benson) Screen Gems-EMI Music Inc. (BMI)
3. THAT LUCKY OLD SUN
(JUST ROLLS AROUND HEAVEN ALL DAY) – 3:37
(Haven Gillespie-Beasley Smith) Robbins Music Corp. (ASCAP)
Originally produced by Esmond Edwards
Reissue Engineering: Tony May, Edwin Outwaters
©1976 POLYDOR INCORPORATED
53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019


polydor
GEORGE BENSON
BLUE BENSON
PD-1-6084
Intl. #2391 242
SIDE 2
33⅓ RPM
STEREO
1. THUNDER WALK – 4:38
(Harold Ousley) Meager Music (BMI)
2. DOOBIE, DOOBIE BLUES – 5:10
(George Benson) Screen Gems-EMi Music Inc. (BMI)
3. WHAT'S NEW – 5:24
(Bob Haggart-Johnny Burke) Warner Bros. Music (ASCAP)
4. I REMEMBER WES – 3:50
(George Benson) Screen Gems-EMI Music Inc. (BMI)
Originally produced by Esmond Edwards
Reissue Engineering: Tony May, Edwin Outwater
℗1976 POLYDOR INCORPORATED
53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

NOT FOR SALE



"HIS MASTER'S VOICE"

RCA VICTOR

REG U S PAT OFF MARCAS REGISTRADAS

SPECIAL PURPOSE SERIES

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DJ-332

10-1386-A

MO-1186

Traditional

THE DRUNKEN SAILOR

(Arranged by Tom Scott)

Leonard Warren, Baritone

with Orchestra and Chorus

Morris Levine, Conductor

Intro: 18 sec. 1st Voc: 2:20 Instr: 7 sec.

2nd Voc: 34 sec: Total time: 3:19

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N.J., MADE IN U.S.A.

NOT FOR SALE



"HIS MASTER'S VOICE"

RCA VICTOR

REG U S PAT OFF MARCAS REGISTRADAS

SPECIAL PURPOSE SERIES

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DJ-333

10-1386-B

MO-1186

Traditional

A-ROVIN'

(Arranged by Tom Scott)

Leonard Warren, Baritone

with Orchestra and Chorus

Morris Levine, Conductor

1st Voc: 1:35 1st Instr: 8 sec.

2nd Voc: 35 sec. 2nd Instr: 10 sec.

3rd Voc: 1:05 Total time: 3:33

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U. S. A.



6.24 442

6.24 442-01-1
℗ 1980

Side 1 STEREO

PHALLUS DEI

AMON DÜÜL II

1. **Kanaan** (3:56)
2. **Dem Guten, Schönen, Wahren** (6:00)
3. **Luzifers Ghilom** (8:02)
4. **Henriette Krötenschwanz** (1:59)

(1.–4.: Amon Düül II)

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33



6.24442

6.24442-01-2
℗ 1980

Side 2. STEREO

PHALLUS DEI

AMON DÜÜL II

1. **Phallus Dei**
(Amon Düül II) (20:45)

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33

GIANT 45

NICE 'N' NAASTY

b/w

Salsoul 3001

by

Salsoul Orchestra

12D2011


Salsoul
RECORDS
TM
DISCO MIX 12" - 45 RPM
"NICE 'N' NAASTY"
(Vincent Montana, Jr.)
12D-2011
STEREO
DISCO BLENDING BY
WALTER GIBBONS
SIDE A
(12D-2011AS)
Time: 5:49
THE SALSOUL ORCHESTRA
PRODUCED, ARRANGED & CONDUCTED BY
VINCENT MONTANA, JR.
EXECUTIVE PRODUCERS - JOE CAYRE,
STAN CAYRE, KEN CAYRE
℗ 1976 SALSOUL
RECORD CORP.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


Salsoul
RECORDS
DISCO MIX 12" - 45 RPM
"SALSOUL 3001"
(Vincent Montana, Jr.)
12D-2011
STEREO
DISCO BLENDING BY
WALTER GIBBONS
SIDE B
(12D-2011BS)
Time: 7:44
THE SALSOUL ORCHESTRA
PRODUCED, ARRANGED & CONDUCTED BY
VINCENT MONTANA, JR.
EXECUTIVE PRODUCERS - JOE CAYRE,
STAN CAYRE, KEN CAYRE
℗ 1976 SALSOUL
RECORD CORP.
Warning: This song could blow your speakers.
Play at own risk.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

185

RUFF HOUSE RECORDS

KRIS KROSS



STEREO

ACD 74346
XSS 74346A

1. JUMP (Extended Dance Mix) 6:47
2. JUMP (Super Cat Dessork Mix) 3:52

ed Mix Produced by The Butcher Boys Joe "The
hil Nicolo, Dave Johnson, Andy "Funky Drummer"
inny-Dave Apfel at Studio 4 Philadelphia/Super
Mix Produced by The Butcher Boys at Studio
l Versions From The Ruffhouse/Columbia
e: "TOTALLY KROSSED OUT" 48710
ublisher: So So Def Music (ASCAP)

DEMONSTRATION
NOT FOR SALE

104

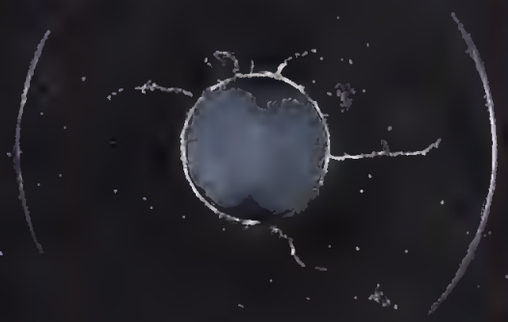
RUFF HOUSE RECORDS

KRIS KROSS

33 1/3 RPM

STEREO

℗ 1992 Sony Music Entertainment Inc



ACD 74346

XSS 74346B

1. JUMP (Super Cat Mix) 4:35
2. JUMP (Instrumental) 3:32

J. Dupri Super Cat Mix Produced by Jerm[illegible]
Edited by Joe "The Butcher" Nicolo./Engi[illegible]
Alvin Speights at Bosstown Recording, Atla[illegible]
Versions From The Ruffhouse/Columbia [illegible]
"TOTALLY KROSSED OUT" 48710/Pub[illegible]
So So Def Music (ASCAP)

DEMONSTRATION
NOT FOR SALE

JUAN LUIS GUERRA 440



KMS-29

℗ 1994

Karen Pub. Comp.

A

33 1/3 RPM
STEREO

1. LA COSQUILLITA (3:40)

Letra: Juan Luis Guerra
Música: Francisco Ulloa

2. EL FAROLITO (3:42)

Letra y Música:
Juan Luis Guerra

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JUAN LUIS GUERRA 440



KMS-29

℗ 1994
Karen Pub. Comp.

B

33 1/3 RPM
STEREO

1. VIVIRE (4:00)

Autor: Papa Wemba (Viví)
Letra y Adaptación
Juan Luis Guerra

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DELOS

DEL/F25421
(27074)
STEREO
33⅓

THE FILM MUSIC OF BRONISLAW KAPER

Played by The Composer

[19:33]

Band 1—Mutiny on the Bounty 3:20
Band 2—Lili 3:22
Band 3—The Glass Slipper 2:57
Band 4—Butterfield 8 3:48
Band 5—Auntie Mame 3:12
Band 6—The Chocolate Soldier 2:53

Recorded and Manufactured in USA
℗1975 Delos Records, Inc.



2

DELOS

DEL/F25421
(27074)
STEREO
33⅓

THE FILM MUSIC OF BRONISLAW KAPER

Played by The Composer

[18:14]

Band 1—Invitation 3:07
Band 2—The Brothers Karamazov 3:07
Band 3—Green Dolphin Street—3:23
Band 4—The Swan 3:13
Band 5—Lord Jim 2:48
Band 6—San Francisco 2:36

Recorded and Manufactured in USA
℗1975 Delos Records, Inc.


MANY
RECORDS
MN 615
S.I.A.E.
SIDE ONE
DISCO MIX
45 GIRI
STEREO
THERE IS NO NOTHING
(M. Zimei) 6:12
KEY LARGO
Produced by Key Largo
Arranged by Zimei/Manara/Bertato
℗ and © 1989 Many Ed. Musicali
RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA - VIETATA DUPLICAZIONE UTILIZZAZIONE DI QUESTO DISCO DEPOSITATO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE - MADE IN ITALY


MANY
RECORDS
MN 615
S.I.A.E.
SIDE TWO
DISCO MIX
45 GIRI
STEREO
1. THERE IS NO NOTHING
(House Mix) 5'27"
2. THERE IS NO NOTHING (Short Version) 4'20"
(M. Zimei)
KEY LARGO
Produced by Key Largo
Arranged by Zimei/Manara/Bertato
℗ and © 1989 Many
Ed. Musicali
RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA - VIETATA DUPLICAZIONE UTILIZZAZIONE DI QUESTO DISCO DEPOSITATO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE

Lil Benny & The Masters

Gett Your Drink On (Gett Your Freak On)



Side A
HT3000-1
33 1/3 RPM

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(1) I NEVER SEEN A MAN CRY (5:13)

(B. Jordan, J. Johnson) N The Water Publishing, Inc. (ASCAP)
EMI Blackwood Inc. (BMI) Straight Cash Music (BMI)

(2) BROTHER TO BROTHER (7:23) (3) HOPE 2:64

Produced by: BENNY A. (Lil Benny) HARLEY

Co-Produced by: BENNY A. (Lil Benny) HARLEY,
MARK D. (Godfather) Lawson, KENT (E-Man) WOOD,
MILTON (Go-Go Mickey) FREEMAN

Engineered & Mixed by: CHRIS BIONDO, KENT (E-Man) WOOD

Executive Producers: HOOP-TEE RECORDS, INC.,
BENNY A. (Lil Benny) HARLEY,
WARREN (Boo-Boo) ROBINSON,
HOWARD B. TELLER

Lil Benny & The Masters

Gett Your Drink On (Gett Your Freak On)



Side B
HT3000-1
33 1/3 RPM

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7 52784-3000-1 1

(1) BELLOW-MESO-BARDO (3:50) (2) HELLO (3:51)
(3) GETT YOUR DRINK ON (6:38)

Produced by: **BENNY A. (Lil Benny) HARLEY**

Co-Produced by: **BENNY A. (Lil Benny) HARLEY,
MARK D. (Godfather) Lawson, KENT (E-Man) WOOD,
MILTON (Go-Go Mickey) FREEMAN**

Engineered & Mixed by: **CHRIS BIONDO, KENT (E-Man) WOOD**

Executive Producers: **HOOP-TEE RECORDS, INC.,
BENNY A. (Lil Benny) HARLEY,
WARREN (Boo-Boo) ROBINSON,
HOWARD B. TELLER**

OUTSIDERZ 4 LIFE

>>> COLLEGE DEGREE

SIDE A

[1] RADIO EDIT 3:32

[2] INSTRUMENTAL 4:55

7243 8 38749 1 0 Y-38749

33 1/3 RPM STEREO

EXECUTIVE PRODUCERS: BARRY HANKERSON AND JOMO HANKERSON

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WWW.BLACKGROUND.COM

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OUTSIDERZ 4 LIFE
>>> COLLEGE DEGREE
>SIDE B
[1] ALBUM VERSION 4:55
[2] A CAPPELLA 4:45
7243 8 38749 1 0 Y-38749
33 1/3 RPM STEREO
EXECUTIVE PRODUCERS: BARRY HANKERSON AND JOMO HANKERSON
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HIP-HOP SUMMER SAMPLER

The Good Sh*t Is Back On Wax

PLUG TUNIN´ ("ARE YOU READY FOR THIS?" VERSION) - De La Soul
From the Tommy Boy/Rhino release
Timeless: The Singles Collection
(73860)

STAKES IS HIGH - De La Soul
From the Tommy Boy/Rhino release
Timeless: The Singles Collection
(73860)

BREAKADAWN - De La Soul
From the Tommy Boy/Rhino release
Timeless: The Singles Collection
(73860)

SUPERTHUG - Noreaga
From the Tommy Boy/Rhino release
It's Still Workin': Tommy Boy's Classic Cuts [various artists]
(73868)



Tommy Boy
Elektra
RHINO

SIDE ONE

The Good Sh*t Is Back On Wax

HIP-HOP SUMMER SAMPLER

THEY REMINISCE OVER YOU (T.R.O.Y.)
- Pete Rock & C.L. Smooth
From the Elektra/Rhino release The Best Of.../Good Life (73863)

IT'S NOT A GAME
(PREVIOUSLY UNISSUED 12" B-SIDE)
- Pete Rock & C.L. Smooth
From the Elektra/Rhino release
The Best Of.../Good Life (73863)

STRAIGHTEN IT OUT
- Pete Rock & C.L. Smooth
From the Elektra/Rhino release
The Best Of.../Good Life (73863)

SAME SONG - Digital Underground
From the Tommy Boy/Rhino release
The Best Of.../Playwutchyalike (73861)



Tommy Boy

Elektra

RHINO

School Side

HIP-HOP SUMMER SAMPLER

Old Side

(PR-400088)
[TT 17:40]



Tommy Boy

Elektra

RHINO

PLUG TUNIN´ ("ARE YOU READY FOR THIS?" VERSION) – De La Soul [3:41]

STAKES IS HIGH – De La Soul [4:43]

BREAKADAWN – De La Soul [4:14]

SUPERTHUG – Noreaga [5:02]

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HIP-HOP SUMMER SAMPLER

School Side

(PR-400088)
[TT 17:18]



THEY REMINISCE OVER YOU (T.R.O.Y.) – Pete Rock & C.L. Smooth [4:46]

IT'S NOT A GAME – Pete Rock & C.L. Smooth [4:20]

STRAIGHTEN IT OUT – Pete Rock & C.L. Smooth [4:13]

SAME SONG – Digital Underground [3:59]

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MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section One
2. Section Two
3. Section Three
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MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Four
2. Section Five
3. Section Six
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1. Section Seven
2. Section Eight
3. Section Nine
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1. Section Ten
2. Section Eleven
3. Section Twelve
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1. Section Thirteen
2. Section Fourteen
3. Section Fifteen
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Side B
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1. Section Sixteen
2. Section Seventeen
3. Section Eighteen
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RECORDINGS OF CHARLIE PARKER
1. Section Nineteen
2. Section Twenty
3. Section Twenty-one
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RECORDINGS OF CHARLIE PARKER
1. Section Twenty-two
2. Section Twenty-three
3. Section Twenty-four
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THE COMPLETE DEAN BENEDETTI RECORDINGS OF CHARLIE PARKER

Record Five
MR10-129

Side A

1. Section Twenty-five
2. Section Twenty-six
3. Section Twenty-seven
4. Section Twenty-eight
5. Section Twenty-nine
6. Section Thirty
7. Section Thirty-one
8. Section Thirty-two
9. Section Thirty-three
10. Section Thirty-four
11. Section Thirty-five
12. Section Thirty-six

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RECORDINGS OF CHARLIE PARKER
Record Five
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Thirty-seven
2. Section Thirty-eight
3. Section Thirty-nine
4. Section Forty
5. Section Forty-one
6. Section Forty-two
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Record Six
MR10-129
Side A
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RECORDINGS OF CHARLIE PARKER
1. Section Forty-three
2. Section Forty-four
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Record Six
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Forty-five
2. Section Forty-six
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MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Forty-seven
2. Section Forty-eight
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Record Seven
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Forty-nine
2. Section Fifty
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Record Eight
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-8. Section Fifty-one
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Record Eight
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-5. Section Fifty-two
6-11. Section Fifty-three
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TM
Record Nine
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-3. Section Fifty-four
4-8. Section Fifty-five
9-13. Section Fifty-six
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Record Nine
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Side B
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RECORDINGS OF CHARLIE PARKER
1-4. Section Fifty-seven
5-8. Section Fifty-eight
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RECORDINGS OF CHARLIE PARKER
1-3. Section Fifty-nine
4-7. Section Sixty
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TM
Record Ten
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-4. Section Sixty-one
5-7. Section Sixty-two
8-10. Section Sixty-three
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PHILIPS
MONAURAL
Side 1
PHM-200-16
JONATHAN, DAVID AND ELBERT
1. WOKE UP THIS MORNING - 2:37
2. THE SWEETEST WINE - 3:15
3. YES, I SEE - 2:42
4. JUDY'S SONG - 1:10
5. IF I WERE FREE - 2:41
6. QUANTANAMERRA - 2:52
PHILIPS RECORDS – VENDOR: MERCURY RECORD CORPORATION


PHILIPS
MONAURAL
Side 2
PHM-200-166
JONATHAN, DAVID AND ELBERT
1. THREE KIDS - 2:10
2. FARE THEE WELL - 2:27
3. GO, LASSIE, GO - 2:10
4. HEY, NELLIE, NELLIE - 2:21
5. ROAD SONG - 4:05
6. HANGMAN - 2:53
PHILIPS RECORDS – VENDOR: MERCURY RECORD CORPORATION

DAVID & DARYS

LA BANDA SHOW

LADO A
2642
33 1/3 RPM



1. El Chofer
   (Darys Contreras)
2. Me Enamoro
   (Darys Contreras)
3. Pin Pum
   (David Kenton, Idea Chequeo)
4. Escobita Nueva
   (David Kenton)
5. Mala Suerte
   (Alejandro Jaen)

Produccion Ejecutiva: TAISHA RECORDS, INC. Distribucion y Venta: Juan y Nelson Records - Tel. (718) 486-5770

DAVID & DARYS

LA BANDA SHOW

LADO B
2642
33 1/3 RPM

1. Me La Llevo
   (D. Contreras, Raul)
2. Me Voy De Fiesta
   (Melvin Rafael)
3. No Le Digan Na'
   (Darys Contreras)
4. Los Algodones
   (Derechos Reservados)

TAISHA RECORDS

Produccion Ejecutiva: TAISHA RECORDS, INC. Distribucion y Venta: Juan y Nelson Records - Tel. (718) 486-5770


SSW
RECORDS
CANTA ANGEL L. ARCELAY
CON TUTO FELICIANO Y SU CONJUNTO
EL JIBARITO CON SABOR A PUEBLO
SSW-1821
LADO A
1. DE LAS MUJERES NO SE HABLA-B. Carrero-2:56
2. GOMORRA Y ZODOMA-A. Vazquez-2:52
3. SUBIENDO Y BAJANDO-A. L. Arcelay-3:05
4. NOCHE BUENA SIN PAN-H. Machuca-3:55
5. FLOR DEL ALMA MIA-A. L. Arcelay-3:59
Produced by Pepino

SSW

RECORDS

CANTA ANGEL L. ARCELAY
CON TUTO FELICIANO Y SU CONJUNTO
EL JIBARITO CON SABOR A PUEBLO

SSW-1821 LADO B

1. BESOS EMBENENADOS-H. Rosario-3:40
2. HASTA EL ANO NUEVO-A. L. Arcelay-3:20
3. JESUS EL MESIAS-A. Vazquez-2:56
4. NI FALTA QUE MEHACES-A. L. Garcia-2:12
5. FEMININO Y MASCULINO-J. Rosario-3:30

Produced by Pepino

33-1/3 RPM
Side One
(With Buddy DeFranco)

Love Affair With A Clarinet
Volume II
Buddy DeFranco, Clarinet
Jim Gillis, Guitar

FAMOUS SOLOS™

Famous Solos
Box 567
Saddle River, N.J. 07458

1. Opus VI
2. Opus VII
3. Opus VIII
4. Opus IX
5. Opus X

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FSE 674 A

33-1/3 RPM
Side Two
(Without Buddy DeFranco)

Love Affair With A Clarinet
Volume II
Buddy DeFranco, Clàrinet
Jim Gillis, Guitar

FAMOUS SOLOS™

Famous Solos
Box 567
Saddle River, N.J. 07458

1. Opus VI
2. Opus VII
3. Opus VIII
4. Opus IX
5. Opus X

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FSE674B


"TELEFUNKEN-DECCA" SCHALLPLATTEN G.M.B.H., GERMANY, FROM MASTER RECORDINGS OF RCA
PRODUCT OF TELDEC
ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN
UBERSPIELUNG,
TRADEMARK (S) USED BY AUTHORITY AND UNDER CONTROL OF RADIO CORPORATION OF AMERICA (RCA)
LIVING STEREO
RCA
BIEM
K 2 PY-6515
LSP 2104
Side 1
"Stereo-Orthophonic"
High Fidelity
BIG HITS BY PRADO
Mambo Jambo (Que Rico el Mambo) (Perez Prado)
Cherry Pink And Apple Blossom White (Cerezo Rosa)
(Louiguy - David - Larue) - Why Wait (Perez Prado)
Guaglione (Nisa - G. Fanciulli) - Mambo No. 5
(Perez Prado) - Paris (Perez Prado)
Perez Prado
and his Orchestra
TRADEMARK (S) REGISTERED
MARCA (S) REGISTRADA (S)
33
OFFENTLICHE AUFFUHRUNG UND RUNDFUNKSENDUNG VERBOTEN

"TELEFUNKEN-DECCA" SCHALLPLATTEN G.M.B.H., GERMANY, FROM MASTER RECORDINGS OF RCA
PRODUCT OF TELDEC
ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN
TRADEMARK (S) USED BY AUTHORITY AND UNDER CONTROL OF RADIO CORPORATION OF AMERICA (RCA)
LIVING STEREO
RCA
BIEM
K 2 PY-6516
ÜBERSPIELUNG, ÖFFENTLICHE AUFFÜHRUNG UND RUNDFUNKSENDUNG VERBOTEN
TRADEMARK (S) REGISTERED
MARCA (S) REGISTRADA (S)

LSP 2104

Side 2

"Stereo-Orthophonic"
High Fidelity

33

BIG HITS BY PRADO

In A Little Spanish Town (Wayne - Lewis - Young)
Patricia (Perez Prado) - **Ruletero** (Perez Prado)
Mambo No. 8 (Perez Prado) - **My Roberta** (Perez Prado) - **Caballo Negro** - Mambo Batiri (Black Horse) (Perez Prado)

Perez Prado
and his Orchestra

Alternative

FROM THE START

SIDE ONE



MJS-57617

Stereo 33⅓

© 1985

FROM THE START — Fred Hughes Jr.
ONE NOTE SAMBA — A.C. Jobim
AUTUMN LEAVES — Johnny Mercer
MY ONE AND ONLY LOVE — Wood/Mellin

10815 bodine road • clarence, new york 14031 • made in u.s.a.

Alternative

FROM THE START

SIDE TWO



Stereo 33⅓

MJS-57617

© 1985

JAY'S TUNE — J.J. Wiggins

ON GREEN DOLPHIN STREET — Caper/Washington

STRAIGHT, NO CHASER — Thelonious Monk

10815 bodine road • clarence, new york 14031 • made in u.s.a.

CENTURY RECORDS

WOODY HERMAN

ROAD FATHER

PROMOTIONAL COPY
CR-1085 SIDE A

NOT FOR SALE
STEREO 33 1/3 RPM

1. **FIREDANCE** (5:46)
Allen Vizzutti & Jeff Tkazyik

2. **DUKE ELLINGTON'S SOUND OF LOVE** (4:28)
Charles Mingus

3. **WOODCHOPPER'S BALL** (3:55)
Woody Herman & Joe Bishop

4. **SUNRISE LADY** (3:28)
Bruce Johnstone

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CENTURY RECORDS

WOODY HERMAN

ROAD FATHER

PROMOTIONAL COPY
CR-1085 SIDE B

NOT FOR SALE
STEREO 33 1/3 RPM

1. PAVANE (5:04)
Gabriel Faure

2. I GOT NEWS FOR YOU (4:35)
Irene Higginbotham & Sidney Shaw

3. SUGAR LOAF MOUNTAIN (4:38)
Alan Broadbent

4. ISN'T SHE LOVELY (3:41)
Stevie Wonder

℗ 1978 CENTURY RECORDS, 6550 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA 90028


LifeStream
DAVID BARONI
SPECIAL RADIO RELEASE
SIDE ONE
Produced by:
Rex W. Bledsoe
LIFE - 003
Time: 3:27
From the Album
PRESSING TOWARD
THE PRIZE
"GOD'S STILL ON THE THRONE"
David Baroni & Niles Borop
Dayspring Music/BMI
Word Music/ASCAP
© ℗ 1986 LifeStream Records A Division of Calvary Music Group-142 8th Ave. N. Nashville, TN. 37203

LifeStream

DAVID BARONI

SPECIAL RADIO RELEASE

SIDE TWO

LIFE - 003

Produced by:
Rex W. Bledsoe

Time: 9:15

Answers To David Baroni Interview
(8:44)

Radio I. D. s by David Baroni
(:07, :07, :17)

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Sinergia

Ernie Washington

What's New!

Side 1

SR 7127

What's New *3:25*
Laura *4:30*
Rainy Day *3:58*
Autumn in New York *3:29*
The Shadow of Your Smile *3:17*

℗1977 Sinegia Inc.
46-003 Alaloa Street
Kaneohe, Hawaii 96744

Sinergia

Ernie Washington

What's New!

Side 2

SR 7127

You Are the Sunshine of My Life *3:36*
Summertime *4:24*
Stormy Monday *5:16*
Somewhere Over the Rainbow *3:15*
Everyday *4:14*

℗1977 Sinegia Inc.
46-003 Alaloa Street
Kaneohe, Hawaii 96744

TAMPA

RECORDS

SWING SHIFT

Music for Night Owls featuring
THE MODERN JAZZ OCTET

Side 1
RS 1258

Supervised by
Robert Scherman

ROULETTE
(Oscar Moore)

NEARNESS OF YOU
(Carmichael-Washington)

LOVE FOR SALE
(Cole Porter)

KENYA
(Oscar Moore)

BODY AND SOUL
(Green-Heyman)

BLUES IN B FLAT
(Oscar Moore)

LP 16

TAMPA

RECORDS

SWING SHIFT

Music for Night Owls featuring
THE MODERN JAZZ OCTET

Side 2
RS 1259

Supervised by
Robert Scherman



NIGHT BLUES
(Paul Moer)

BABETTE
(Maury Dell)

SONNY BOY
(Brown-DeSylva)

JUST GEORGE
(Wally Stewart)

SLOW MOOD
(Eddie Miller)

SLOW
(Al Cohen)

LP 16

JENNIE
RECORDS

BETTY WALKER
AUNT LENA

SIDE 1



J 1001

1) Start the meeting! (5:28)
   a. Fritzie
2) The Basket (4:49)
   a. Condolence
   b. Jeffrey
3) My Daughter the Soprano (2:58)
4) Pleasure From Children (5:39)
5) Poughkeepsie (2:44)

All selections written and performed by Betty Walker

Copyright 1979

JENNIE
RECORDS

BETTY WALKER
AUNT LENA

SIDE II

J 1001

1) Scotty (3:03)

2) Fanny Berman The Bride (2:32)

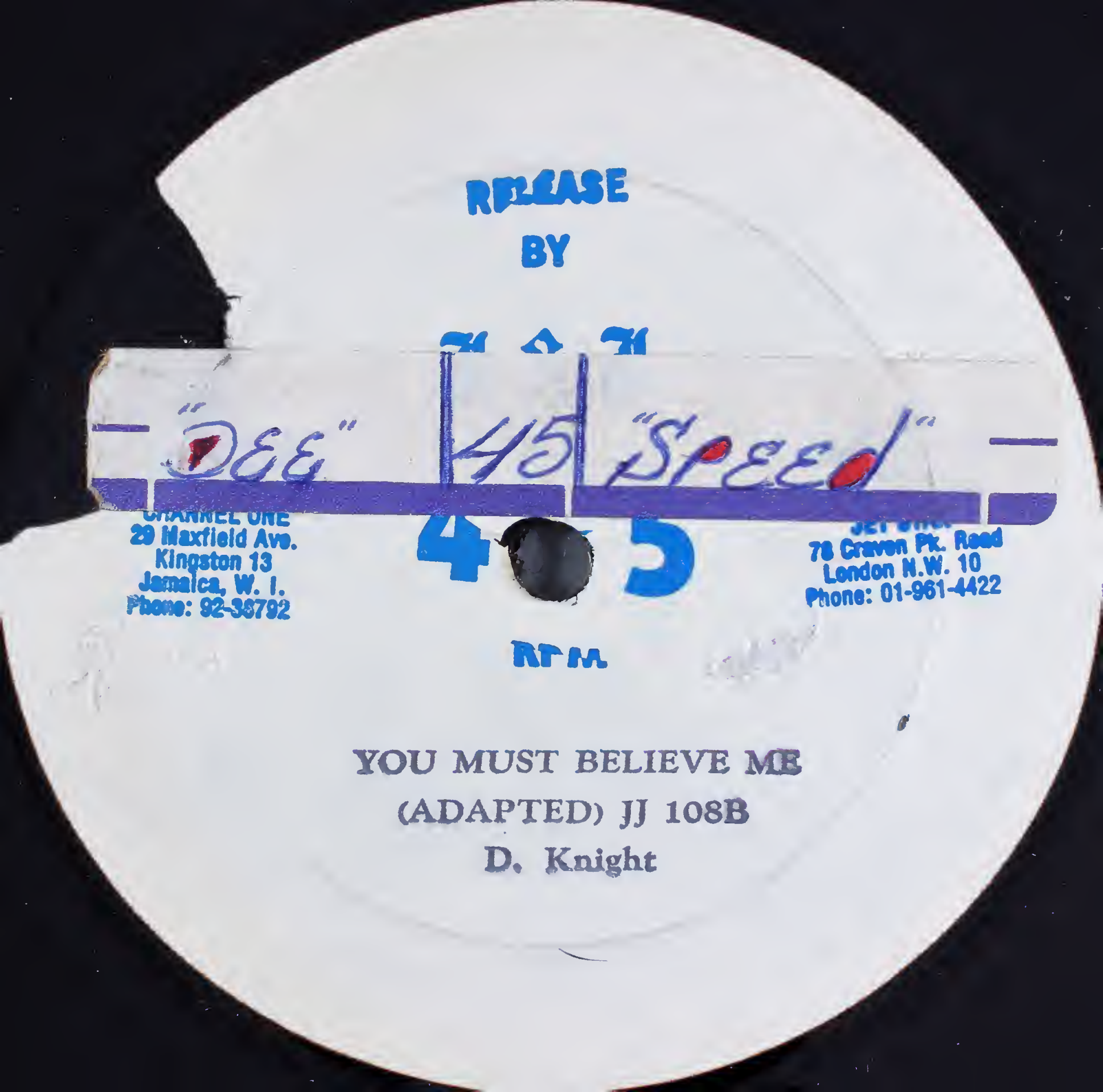
3) The Dog Night (5:12)
   a. The Blackmailer

4) Computer Bigshot (9:03)

All selections written and
performed by Betty Walker

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RELEASE
BY
J&J
365 Utica Ave.
Brooklyn, N. Y. 11213
Phone: 212-773-1100
Distr. In Jamaica
CHANNEL ONE
29 Maxfield Ave.
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Distr. In London
JET STAR
78 Craven Pk. Road
45
"DEE" 45 SPEED"
I AM GONNA FALL IN LOVE
(ADAPTED) JJ 108A
Tinga Stewart


RELEASE
BY
"DEE"
45
"SPEED"
CHANNEL ONE
29 Maxfield Ave.
Kingston 13
Jamaica, W. I.
Phone: 92-36792
78 Craven Pk. Road
London N.W. 10
Phone: 01-961-4422
RPM
YOU MUST BELIEVE ME
(ADAPTED) JJ 108B
D. Knight

GEMINI

Produced by
L. Campbell &
Brian Thomas
For Super Records
3432 Boston Road
Bronx, N.Y.
652-9869

ST 001
45 RPM
(DISCO)
SIDE B

EXPERIENCE LOVER

(Sax Version)

(J. WILSON)

ERNEST WILSON

Published by
Copy Control

JENNIFER LOPEZ
Hold It Don't Drop It

Epic

33 1/3 RPM



Side A
88697153981
XXS 715398 A

1. **Main** (3:57)

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JENNIFER LOPEZ
Hold It Don't Drop It

Epic

33 1/3 RPM



Side B
88697153981
XXS 715398 B

1. **Instrumental** (3:58)
2. **Acappella** (3:26)

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FIDELITY
CFS-7038
THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046
THE YALE
UNIVERSITY BAND
Keith Wilson - conductor
in New Haven, England &
Belgium
SIDE 1
1 OVERTURE TO "CANDIDE"
(Leonard Bernstein)
2 THEME & VARIATIONS,
OP. 43a (Arnold Schoenberg)
3 CANTO CANTABILE FOR
SOPRANO & BAND -
Yehudi Wyner, conductor;
Susan Davenny Wyner,
soprano
4 HANDS ACROSS THE
SEA (John Philip
Sousa)



THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

THE YALE UNIVERSITY BAND

Keith Wilson - conductor

in New Haven, England & Belgium

SIDE 2

1. DIVISIONS (Justin Connolly)
2. TRIPLE CONCERTO FOR FRENCH HORN, PIANO, DRUMS and BAND (Willie Ruff, Dwike Mitchell, and Max Roach)

BROXTON/stereo

THE HELMUT LICHT QUARTET WITH QUEEN COLEMAN

Stereo

Side A
27957

1. LINGO
2. THAT'S YOU
3. MAKE A FRIEND TODAY
4. VERA
5. COME ON SUN

BROXTON/stereo

THE HELMUT LICHT QUARTET WITH QUEEN COLEMAN

Stereo



Side B
27958

1. COME, LOOK AT THE RAINBOW
2. WIPE THE DUST
3. I'M READY
4. NO FISH TODAY
5. ABOUT RUMORS


WARWICK
"THE EGGHEAD AND I"
W 2024
XTV 65730
Side 1
60-Z-7
1. FRANCIS SCOTT KEY & PUBLISHER
2. CUSTERS LAST STAND
3. SENATE INVESTIGATION ON PAYOLA
4. CHARLTON HESTON PHONE CALL
5. MADISON AVENUE PRAYER
6. SICK COMIC WITH SHOW BIZ PHSYCHIATRIST
(All Material Written By Danny Davis)
DANNY DAVIS AND
FRANK D'AMORE
WARWICK RECORDS—A DIVISION OF UNITED TELEFILMS RECORDS INC.—MADE IN U.S.A.


WARWICK
"THE EGGHEAD AND I"
W 2024
XTV 65731
Side 2
60-Z-8
7. THE SOVIET HEAVEN
8. ROCKEFELLER'S COUSIN'S CLUB
9. BEN HUR & BOOKIE
10. 1st ELECTION IN AMERICA (WASHINGTON)
11. COFFEE SHOP & BEATNIK
12. LIVINGSTON & STANLEY
13. IF CRIME WAS RUN LIKE SHOW BUSINESS
(All Material Written By Danny Davis)
DANNY DAVIS AND
FRANK D'AMORE
WARWICK RECORDS — A DIVISION OF UNITED TELEFILMS RECORDS INC — MADE IN U.S.A.

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Adiós

MIGUEL

1.-**LA FLOR DE LA CANELA** 2:35
(Chabuca Granda)

PROFONO
INTERNACIONAL INC

PI-3117

33 1/3 R.P.M.
stereo
LADO A

Una Produccion:
Padosa, Inc.



2.-**CUANDO PASARA** 3:47
(J. Seijas / L. G. Escolar)

3.-**QUIERO ROCK** 2:34
(J. Seijas / C. Villa / A. Monroy)

4.-**ME VOY A ENAMORISCAR** 3:06
(Juán Pardo)

5.-**NO ME OLVIDES** 3:27
(Marilyn Pagán)

6.-**TU TE IMAGINAS** 3:14
(A. Monroy / C. Villa / E. Diaz)

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Adiós
MIGUEL

1.-CIELITO LINDO 2:18
(D. R.)

PROFONO INTERNACIONAL INC

PI-3117

33⅓ R.P.M.
stereo
LADO B

Una Produccion:
Padosa, Inc.

2.-BAILEMOS EN EL MAR 3:13
(C. Villa / E. Diaz)

3.-ROCK EN LA T.V. 3:12
(C. Villa / E. Diaz)

4.-XANADU 3:22
(Jeff Lynne)

5.-ES POR AMOR 3:44
(J. Seijas / C. Villa / E. Guerin)

6.-A VOLAR 4:13
(A. Monroy / C. Villa / E. Diaz)

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PRAISE RECORDS

"BY HIS SPIRIT"

Bishop Charles Watkins
& the Pentecostal Mass
Concert Choir

STEREO
071179



Side One
Produced by
JERRY THOMAS

1. He Means So Much To Me 7:14
2. Because I Know His Name 4:42
3. Wonderful Peace 3:10

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PRAISE RECORDS

"BY HIS SPIRIT"

Bishop Charles Watkins
& the Pentecostal Mass
Concert Choir



STEREO
071179

Side Two
Produced by
JERRY THOMAS

1. He Was Wounded For Me 5:30
2. By His Spirit 2:45
3. I Love Him More Each Day 3:50
4. Bless The Lord 6:10

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THE MANY MOODS
OF
JIMMY WALTON
And His Orchestra

LP-1001
(SoN 108591)
STEREO
SIDE ONE

Arranged by Cliff Parman
Prod. & Conducted by:
Jimmy Walton

1. DOWN JAMAICA WAY--2:30—Jimmy Walton—ASCAP
2. IN THE DARK SHADOWS—2:25—
   Jimmy Walton—ASCAP
3. LINDA LOVE—2:16—Jimmy Walton—ASCAP
4. YOU MUST REALIZE—2:27—Jimmy Walton—ASCAP
5. SUNSHINE SAY YOU'LL BE MINE—2:42—
   Jimmy Walton—ASCAP
6. IT WAS TRUE—2:25—Jimmy Walton—ASCAP

WALTON RECORDS

Walton Records Productions Corp.—P.O. Box 9648—Baltimore, Maryland 21237—Mfg.—Nashville, Tenn. USA



THE MANY MOODS
OF
JIMMY WALTON
And His Orchestra

LP-1001
(SoN 108592)
STEREO
SIDE TWO

Arranged by Cliff Parman
Prod. & Conducted by:
Jimmy Walton

1. CHESAPEAKE GIRL—2:21—Jimmy Walton—ASCAP
2. SINCE WE DRIFTED APART—2:43—Jimmy Walton—ASCAP
3. ONLY YOU—2:15—Jimmy Walton—ASCAP
4. THIS WONDERFUL DREAM—2:17—Jimmy Walton—ASCAP
5. I'M A LITTLE LONELY BOY—2:20—Jimmy Walton—ASCAP
6. GUITAR BOOGIE BLUES—2:35—Jimmy Walton—ASCAP

WALTON RECORDS

Walton Records Productions Corp.—P.O. Box 9648—Baltimore, Maryland 21237—Mfg.—Nashville, Tenn. USA

HOLY CROSS SCHOOL
NEW ORLEANS, LOUISIANA

Bengal Bands, Michael J. Orkus, Director
Tiger Bands, Frank J. Mannino, Director



PRODUCTIONS
P. O. BOX 161
CHALMETTE, LOUISIANA 70043

SIDE 1
MC-2000A
(23816)
STEREO
33⅓ RPM

BENGAL STAGE BAND

Latin Lady . . . Ken Harris
Summer's Fading . . . Steve Speigle

TIGER STAGE BAND

Willow Gold . . . Sammy Nestico
Have A Funk . . . Marco Mannino
MacArthur Park . . . Stan Kenton

HOLY CROSS SCHOOL
NEW ORLEANS, LOUISIANA

Bengal Bands, Michael J. Orkus, Director
Tiger Bands, Frank J. Mannino, Director



PRODUCTIONS
P. O. BOX 161
CHALMETTE, LOUISIANA 70043

SIDE 2
MC-2000B
(23816)
STEREO
33⅓ RPM

TIGER CONCERT BAND

Holy Cross Victory March . . .
Rev. John F. Shea and Rev. Michael J. Shea

Eldorado . . . Sammy Nestico

Mr. Dixieland Fronts the Band . . .
John Warrington

The Music Man . . . Meredith Wilson

BENGAL CONCERT BAND

Days of Glory . . . John Cacavas



BOB ZANY
HI HOME, I'M HONEY

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RECORDS
Mfg. & Dist.
Worldwide by
LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA 90016

A-231
STEREO
Side One

RECORDED LIVE AT THE ICE HOUSE
PASADENA, CALIFORNIA

How You Doing? . . . Pretty Good
Fat & Poor Family
Takes Money to Make Money
Fun Things to Do
I Hit a Dog Today
Questions on My Mind
Job Applications

ALL MATERIAL WRITTEN BY: BOB ZANY
ZANY PUB CO. BMI
LAFF PUB. BMI



BOB ZANY
HI HOME, I'M HONEY

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LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA 90016

A-231
STEREO
Side Two

BOB ZANY THEATRE

SUBLIMINAL SELLING* (:29) — AS THE ZANY'S TURN (INTRO & AT HOME)* (1:55) — ZANY HOME LOAN (WE GOT THE MONEY!)* (:36) — (AUNT BEA JAZZERCIZING)* (1:09) — NIXON-ZANY CAR* (:42) — (AT THE BEACH)* (1:19) — ONE-HOUR PORNOGRAPHY* (1:02) — THE ZANY ZONE* (1:40) — GUARANTEED AUTO RIP-OFF* (:60) — (AUNT BEA'S NEW UNDIES)* (1:24) — BOB ZANY SINGS THE BEST OF THE PARTRIDGE FAMILY* (1:16) — AS THE ZANY'S TURN (AT THEIR FAVORITE RESTAURANT) (:55) — PIPPI GOES TO HARLEM* (:54) — (OPIE'S RUN AWAY)* (1:17) — AS THE ZANY'S TURN (THEY GO FISHING)* (:48) — BOB ZANY'S LOVE SHORT STORY* (:49) (IN LAS VEGAS)* (1:35) — BOB ZANY FOR MILK* (:31) — (DAD COMES HOME DRUNK)* (:49)

*Recommended for Radio Play

ALL MATERIAL WRITTEN BY: BOB ZANY
ZANY PUB. CO. BMI
LAFF PUB. BMI

dcp
INTERNATIONAL

THE UMBRELLAS OF CHERBOURG

SIDE 1

DCS 6806 A

DON COSTA

1. SUR LES QUAIS (Along The Waterfront)
2. RECIT DE CASSARD (Watch What Happens)
3. ELISE
4. LES MATELOTS DE CHERBOURG
5. MADELEINE (Madeleine)
6. LES PARAPLUIS DE CHERBOURG
   (I Will Wait For You)

STEREO

DON COSTA RECORDS NEW YORK CITY, N.Y.

dcp
INTERNATIONAL

THE UMBRELLAS OF CHERBOURG

SIDE 2



DCS 6806 B

DON COSTA

1. EMILY
2. HOW TO MURDER YOUR WIFE
3. DEAR HEART
4. THE GREATEST STORY EVER TOLD
5. SYLVIA
6. GOLDFINGER

STEREO

DON COSTA RECORDS NEW YORK CITY, N.Y.

PATTI RICE

Produced by

HUGO & LUIGI

HL-69026
(HL 69-26-A)

STEREO
Side 1

H&L RECORDS

Promotional Copy

1. TIME BEFORE DAWN 2:46
   (Patti Rice)
2. BECAUSE I LOVE YOU 4:11
   (Hugo & Luigi-George David Weiss)
3. OUGHT TO BE A LAW 1:54
   (Patti Rice)
4. MOVE IN TOGETHER 3:44
   (Patti Rice)
5. GET ON HOME GIRL 4:54
   (Patti Rice)

All selections published by
Boca Music, Inc.-ASCAP

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PATTI RICE

Produced by

HUGO & LUIGI

HL-69026
(HL-69-26-B)

H&L RECORDS

Promoitonal Copy

STEREO
Side 2

1. HELL HAS NO FURY 4:58
   (Patti Rice)
2. CAN'T HELP FALLING IN LOVE 3:36
   (Hugo & Luigi-George David Weiss)
   Gladys Music, Inc.-ASCAP
3. ORPHAN 3:23
   (Patti Rice)
4. SAXOPHONE JONES 2:57
   (Hugo & Luigi-George David Weiss)
5. NEAR TO ME 4:01
   (Patti Rice)

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Music From The Original Sound Track
Metro-Goldwyn-Mayer Presents
Peter Glenville's Production
THE COMEDIANS
MCA RECORDS
MCA-25002
MCA 5336
SIDE 1
1. MAIN TITLE 3:05 ASCAP
2. MADAME L'AMBASSADRICE 2:48 ASCAP
3. PORT-AU-PRINCE 2:15 ASCAP
4. I AM THE HAITIAN FLAG 2:02 ASCAP
5. AT THE COLUMBUS STATUE 3:24 ASCAP
6. THE VOODOO TEMPLE 3:26 ASCAP
PRODUCED BY PETE SPARGO
Music Composed and Conducted
by Laurence Rosenthal
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Music From The Original Sound Track
Metro-Goldwyn-Mayer Presents
Peter Glenville's Production

THE COMEDIANS

MCA RECORDS

MCA-25002
MCA 5337

SIDE 2

1. ARREST AT DAWN 1:20 ASCAP
2. THE BLUE GUEST-ROOM 4:56 ASCAP
3. THE TONTONS MACOUTE 2:11 ASCAP
4. OPERATION JONES 1:47 ASCAP
5. IN THE NIGHT WATCHES 4:03 ASCAP
6. DEPARTURES 3:13 ASCAP

PRODUCED BY PETE SPARGO
Music Composed and Conducted
by Laurence Rosenthal

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BREAKS & ACCAPELLAS

VOL. 1

HR 008

side A

1. Ass Me
2. Good 'Ol Love
3. The End
4. No Go
5. Pick Up I
6. Pick Up II
7. Candy
8. Younglord

side B

Accapellas

Harvey Records



LEGEND

LIVE YOUR LIFE

SIDE A

62001-1

1. LIVE YOUR LIFE
2. YOU CAN CALL ME

LEGEND

LIVE YOUR LIFE

SIDE B

62001-1

1. LIVE YOUR LIFE (MIGHTY MIGHTY MIX)
2. BEGGIN ME (LEGENDARY MIX)


PUNCLE
PROMO COPY NOT FOR SALE
ON TOP RECORDS
CLUB 01
® © 1994 STILL ON TOP PUB. (BMI)
33 1/3 RPM
Distributed by: ON TOP RECORDS
3081 NW 27TH Street,
Miami Fl. 33142
PHONE (305) 635-5588
FAX (305) 633-7127
1. MIX IT UP 4:22
(ALBERT MOSS & CALVIN MILLS II)
2. WHAT'S MY NAME 3:11
(ALBERT MOSS & CALVIN MILLS II)
Produced by Calvin Mills II & Carlton Mills
Executive Producers: Jose Armada Jr. &
Allen L. Johnston
Written & arrenged by:
Albert Moss & Calvin Mills II
Lyrics by: Albert Moss

PUNCLE

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ON TOP RECORDS

CLUB 01

® © 1994 STILL ON TOP PUB. (BMI)

33 1/3 RPM

Distributed by: ON TOP RECORDS
3081 NW 27TH Street,
Miami Fl. 33142
PHONE (305) 635-5588
FAX (305) 633-7127

1. PEACE-N-DA-HOOD 3:26

(ALBERT MOSS & CALVIN MILLS II)

2. # 1 DJ 3:50

(ALBERT MOSS & CALVIN MILLS II)

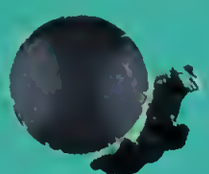
Produced by Calvin Mills II & Carlton Mills
Executive Producers: Jose Armada Jr. &
Allen L. Johnston
Written & arrenged by:
Albert Moss & Calvin Mills II
Lyrics by: Albert Moss

DEL MORAL

A DIVISION OF DEL MORAL RECORDS INC.
236 HIGH ST., NEWARK, N. J.

MR. COUNTERPOINT

LP - 103



SIDE 1

JAZZ IMPRESSIONS

By JOHN GAMBA

1. THINGS AIN'T WHAT THEY USED TO BE
(D. Ellington) (5:38)
2. IN OTHER WORDS
(B. Howard) (6:26)
3. IN A SENTIMENTAL MOOD
(D. Ellington) (5:41)
4. YESTERDAYS
(J. Kern) (5:25)

DEL MORAL

A DIVISION OF DEL MORAL RECORDS INC.
236 HIGH ST., NEWARK, N. J.

MR. COUNTERPOINT

LP - 103

SIDE 2

JAZZ IMPRESSIONS
By JOHN GAMBA

1. GREEN DOLPHIN STREET
(B. Kaper - N. Washington) (5:17)
2. WAIT TIL YOU SEE HER
(M. Dennis) (5:04)
3. LULLABY OF THE LEAVES
(P. Petkjer - J. Young) (4:26)
4. SECRET LOVE
(S. Fain) (4:30)



STEREO

SIDE 1

DGT 1026

Peters International

FIESTA

MANUEL AND THE MUSIC OF MOUNTAINS

1. GRANADA
2. IN A LITTLE SPANISH TOWN
3. THE DONKEY SERENADE
4. RISE
5. MUSIC BOX DANCER
6. MEXICAN WHISTLER

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STEREO

SIDE 2

DGT 1026

Peters International

FIESTA

MANUEL AND THE MUSIC OF MOUNTAINS

1. FIESTA
2. YOU BELONG TO MY HEART
3. BEHIND THE MASK
4. HOORAY! HOORAY!
5. RAMONA
6. TZENA, TZENA, TZENA

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PAKALOLO
KRAZY

PAKALOLO

SIDE A

1. Ainta Man (Radio)
2. Ainta Man (Club)
3. Ainta Man (Ins.)

ISA Bomb! Records Inc

ISA 12IN00709
Produced by Lewis Bryant/Fifalow
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Fifalow Productions /ASCAP

ISA BOMB ENTERTAINMENT • 6514 NORTH 40th ST. SUITE A • TAMPA FL. 33610 OFFICE: 813 237-BOMB • 813 308-8567

PAKALOLO
KRAZY

PAKALOLO

SIDE B

1. Not My Dawgz (Radio)
2. Not My Nigga (Club)
3. Not My Dawgz (Ins.)
4. Not My Dawgz (Acc.)

ISA 12IN00709
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Fifalow Productions /ASCAP

Isa Bomb! Records Inc

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BENSON

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BILLY & SARAH GAINES

BGO-5985
Producer:
Dan Cleary



From The Album
"Friends Indeed"
RO-2617

COMPROMISE
FEATURING COMMISSIONED 4:19
Publisher: Billy Gaines / LCS Songs (A div. of Lorenz Creative Services, Inc.) / ASCAP / Pamela Kay Music / ASCAP

A FRIEND INDEED 4:50
Publisher: Billy Gaines / LCS Songs (A div. of Lorenz Creative Services, Inc.) / ASCAP / Pamela Kay Music / ASCAP

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WONDERLAND®



LP 198 A
SIDE 1

INDOOR PLAY FOR A RAINY DAY

The Golden Singers & Orchestra. Prod. by Ralph Stein.

NICK-NACK PADDY WHACK
YOU TURN FOR SUGAR AND TEA
AS I WAS WALKING
POPOCATEPETELING
FOLLOW THE LEADER
BUTTON BUTTON

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WONDERLAND®



LP 198 B
SIDE 2

INDOOR PLAY FOR A RAINY DAY

The Golden Singers & Orchestra. Prod. by Ralph Stein.

SIMON SAYS — MUSICAL CHAIRS
LAVENDER'S BLUE
PUT YOUR FINGER IN THE AIR
DANCE AROUND
PRETTY AND SHINY O
RAIN RAIN GO AWAY
ITS' RAINING, ITS' POURING
MARCH WINDS AND APRIL SHOWERS
HAIL, HAIL THE GANGS ALL HERE

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purple pyramid

STEREO

NEKTAR

MAGIC IS A CHILD

CLP 0644-1

SIDE 1

33 1/3 RPM

1. AWAY FROM ASGARD 5:32
(D. Moore-R. Howden-T. Freeman-D. Nelson-S. Barth)

2. MAGIC IS A CHILD 4:01
(D. Moore-R. Howden-T. Freeman-D. Nelson-S. Barth)

3. EERIE LACKAWANNA 3:30
(D. Moore-R. Howden-T. Freeman-D. Nelson-S. Barth)

4. MIDNITE LITE 4:26
(D. Moore-R. Howden-T. Freeman-D. Nelson-S. Barth)

5. LOVE TO SHARE (KEEP YOUR WORRIES BEHIND YOU) 4:07
(D. Moore-R. Howden-T. Freeman-D. Nelson)



purple pyramid

STEREO

NEKTAR

MAGIC IS A CHILD

CLP 0644-1

SIDE 2

33 1/3 RPM

1. TRAIN FROM NOWHERE 4:15
(D. Moore-R. Howden- T. Freeman- D. Nelson)

2. LISTEN 6:04
(D. Moore-R. Howden-T. Freeman-D. Nelson-R. Albrighton)

3. ON THE RUN (THE TRUCKER) 4:44
(D. Moore-R. Howden-T. Freeman-D. Nelson)

4. SPREAD YOUR WINGS 4:48
(D. Moore-R. Howden-T. Freeman-D. Nelson)


A


B

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REGGAE FOR EVER — VOL. I

STEREO
ROCSTO LP 101

SIDE A

IS MY LOVE TOO LATE — HONEY BOY
SHARE YOUR LOVE WITH ME — OWEN GRAY

ROCK STONE

WHITE SHADE OF PALE — PAT KELLY
LET ME GO GIRL — ERIC DONALDSON
PURE LOVE — SONIA SPENCE
YOUNG LOVE — CORNELL CAMPBELL

Market by: World Enterprise Record Distributors
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Ph. (212) 282-7709

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REGGAE FOR EVER — VOL. 1

STEREO
ROCSTO LP 101

SIDE B

TONIGHT I CELEBRATE MY LOVE — BILL CAMPBELL-VALERIE HARRISON
SECRET ADMIRER — GEORGE WRIGHT



MEMORIES ARE MADE OF THIS — JACKIE EDWARDS
GONNA TAKE A MIRACLE — KEN BOOTHE
ONE AND ONLY LOVER — CORNELL CAMPBELL
JUST MY IMAGINATION — CORNELL CAMPBELL

Market by: World Enterprise Record Distributors
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Ph. (212) 282-7709

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SNOWFLAKE
Records

A
WAYNE STIERLE
PRODUCTION

1002-A

1. HERE IN MY HEART—ZIRKONS
2. YOU WERE MINE—RITUALS
3. LOVERS QUARREL—JOEL & CONCHORDS
4. WHEN YOU WISH UPON A STAR—CHANTONS
5. MAY I—NEW COUNT FIVE
6. LORRAINE—AUTUMNS
7. CHANT OF THE ISLES—LOUAIRES
8. SOFT & SWEET—VERSAILLES
9. WHEN YOU DANCE—CHANTONS
10. SILOUHETTES—RITUALS

SNOWFLAKE
Records

A
WAYNE STIERLE
PRODUCTION

1002-B

1. HAPPY TEENAGER—5 SHARKS
2. I WANT A GIRL—NEW COUNT FIVE
3. MY GIRLFRIEND—FORMATIONS
4. GEE, BUT I'M LONESOME—5 CHANCELLES
5. OH YES (I DO BELIEVE)—LOUAIRES
6. ONE SUMMER NIGHT—JOEL & CONCHORDS
7. I LOVE YOU—FORMATIONS
8. IF YOU WERE GONE FROM ME—LYNETTES
9. I NEED YOU—CROWNS
10. IT'S GROWING—NEW COUNT FIVE

SUTTON

HI-FIDELITY NON-BREAKABLE

33⅓ RPM LONG PLAYING RECORD

RITMA DE LOS TANGOS



HI-FIDELITY

1. ESTRELLITA
2. CHE MI AMIGO
3. ADIOS MUCHACHOS
4. EL CHOCLO
5. TU

SU 107-A

SUTTON

HI-FIDELITY NON-BREAKABLE

33⅓ RPM LONG PLAYING RECORD

RITMA DE LOS TANGOS



HI-FIDELITY

1. LA PALOMA
2. IRRESISTIBLE
3. DEN GEOSO
4. LA CUMPARSITA
5. TANGO ESPANOL

SU 107-B

top hits

CHUCHO AVELLANET

FUP

TH-AMF 2204
℗ 1982

LADO A
33 1/3 rpm
STEREO

•• NO VOLVERE A HABLAR DE AMOR
(R. Seff-T. Seff-Adap. Cast. C. Norea)

•• AL FRIO DEL TELEFONO
(J. C. Noroña)

••• CAZADOR CAZADO
(Cheo Zorrilla)

• • MI AMOR ES COSA DE VERANO
(H. Lanzi-M. Tottis)

CON LAS MANOS VACIAS
(A. Cortez-J. F. Dicenta)

TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016


top hits
CHUCHO AVELLANET
FUP
TH-AMF 2204
℗ 1982
LADO B
33 1/3 rpm
STEREO
ABEJA REINA
(K. Clave)
Y VERAS...
(J.C. Noroña)
••SE LO VOY A DECIR
(Cheo Zorrilla)
•••LA TAZA DE CAFE
(Tito Fernandez)
•CANTAME UNA MELODIA
(Raffi Monclova)
TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016


Ansonia
JULITO RODRIGUEZ
Y SU TRIO
(JULITO-TATIN VALE-RAPHAEL SCHARRON)
SALP 1283
STEREO
SIDE 1
(SRP 280)
1. EL ALMANAQUE - Bolero
(Julito Rodriguez Reyes)
2. GOTITAS DE DOLOR - Bolero Mambo
(Julito Rodriguez Reyes)
3. POBRECITA - Bolero
(Alexis Brau)
4. EL ECO Y EL CARRETERO - Guajira
(Paul Marquez-Claudio Ferrer)
5. TORNA SORRENTO - Bolero
(De Curtis)
6. DELINCUENTE - Bolero
(Julito Rodriguez Reyes)
MADE IN U. S. A.


Ansonia
JULITO RODRIGUEZ
Y SU TRIO
(JULITO-TATIN VALE-RAPHAEL SCHARRON)
SALP 1283
STEREO
SIDE 2
(SRP 281)
1. MAR Y CIELO - Bolero
(Julito Rodriguez Reyes)
2. SUEÑA CON MIS BESOS - Vals
(Tatín Vale)
3. QUE LINDA ERES - Bolero
(Juan Ramón Balseiro)
4. LA MUCHACHA DE OJOS NEGROS - Mapeyé
(Juan V. Torrealba-German Fleitas Beroes)
5. CIEGAMENTE - Bolero
(Julito Rodriguez Reyes)
6. FRENESI - Bolero
(Alberto Dominguez)
MADE IN U. S. A.

Stella

RECORDS OF QUALITY

STELLA MUSIC CO. INC., P.O. BOX 84, HILLSIDE, N.J.

THIS IS A COMPATIBLE RECORD - MONAURAL & STEREO

Bernie Witkowski & His Orch.

S-LP 935

HI-FI MONAURAL & STEREO

(BMI)

Side 1

33⅓ R.P.M.

1. CHICKEN HOP POLKA - Instrumental
(Bernie Wyte)
2. BRUNETTE POLKA - Instrumental
(Bernie Wyte)
3. MEDLEY OF KISSES OBEREK - Instrumental
(Bernie Wyte)
4. LIVING DOLL POLKA - Instrumental
(Bernie Wyte)
5. POLISH WEDDING POLKA
Vocal Marianne Golema
(S. Przasnyski)
6. TANGO IN THE MOONLIGHT - Inst.
(Bernie Wyte)

Stella

RECORDS OF QUALITY

STELLA MUSIC CO. INC., P.O. BOX 84, HILLSIDE, N.J.
THIS IS A COMPATIBLE RECORD - MONAURAL & STEREO

Bernie Witkowski & His Orch.

S-LP 935
HI-FI MONAURAL & STEREO
(BMI)

Side 2

33⅓ R.P.M.

7. GRANDMA'S POLKA - Instrumental
(Bernie Wyte)
8. OBEREK IN THE COUNTRY - Instrumental
(Bernie Wyte)
9. LITHUANIAN WEDDING POLKA - Instrumental
(Bernie Wyte)
10. KOPY KAT OBEREK - Instrumental
(Bernie Wyte)
11. THE LITTLE WALTZ - Instrumental
(Bernie Wyte)
12. HUNGARIAN KISSES
CZARDAS - Instrumental
(Bernie Wyte)



DON HO Presents
THE ALIIS
THAT LOVIN' FEELIN'

Produced by Sonny Burke

reprise®

R 6225
(10,589)

SIDE
I

1. YOU'VE LOST THAT LOVIN' FEELIN'
   (Spector-Mann-Weil)
2. SUNSET & MOONRISE
   (Keith-Bergman-Luboff)
3. MY TANE (MY MAN)
   (Goupil-Gump-Noble)
4. MAKIN' WHOOPEE!
   (Kahn-Donaldson)
5. THE SHADOW OF YOUR SMILE
   (Love Theme From "The Sandpiper")
   (Mandel-P.F. Webster)
6. RAINBOW TREE
   (Lindsay-Shane)

MONO

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.



DON HO Presents
THE ALIIS
THAT LOVIN' FEELIN'

Produced by Sonny Burke

reprise®

R 6225
(10,590)

SIDE
2

1. KUU IPO HE'E PUE ONE
   (Stewart-Kalapana)
2. (Theme From) ZORBA THE GREEK
   (Theodorakis-Stillman)
3. FROM NIKKI'S GARDEN
   (Dane-Carmichael)
4. THAT'S HOW THE STORY GOES
   (McVay-Gilbert)
5. A ROOM WITHOUT WINDOWS
   (Ervin Drake)
6. THE JOKER
   (Bricusse-Newley)

MONO

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

MARK 56 RECORDS

JUNGLE JIM

Produced by
George Garabedian

SIDE 1
604-A

ORIGINAL RADIO BROADCAST

"Adventure No. 1"

℗ 1973 MARK 56 Records
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MARK 56
RECORDS
JUNGLE JIM
Produced by
George Garabedian
SIDE 2
604-B
ORIGINAL RADIO BROADCAST
"Adventure No. 2"
℗ 1973 MARK 56 Records
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YOU CAN CALL ME RAY.

RADIO

you can call Ray
for info, interviews
or just to say "hi."

CALL COLLECT AT 213-858-7174

D.J. ONLY

36243


SIDE A
RAY GOMEZ
MAKE YOUR MOVE
(RAY GOMEZ)
PRODUCED BY RAY GOMEZ
DEMONSTRATION NOT FOR SALE
Columbia
COLUMBIA
℗ 1980 CBS INC.
AS 780 4:28
XSS 167229
"COLUMBIA," ARE TRADEMARKS OF CBS, INC.


SIDE B
RAY GOMEZ
WEST SIDE BOOGIE
(RAY GOMEZ)
PRODUCED BY RAY GOMEZ
DEMONSTRATION NOT FOR SALE
Columbia
COLUMBIA
℗ 1980 CBS INC.
AS 780 5:41
XSS 167230
"COLUMBIA," ARE TRADEMARKS OF CBS, INC.

LATIN X-PRESS

SIDE ONE



XL-1

1. **The Latin House Of "X" 128 BPM (13:52)**
   Various Titles & Artists
   Remix and Additional Production by Rob Razor

LATIN X-PRESS

SIDE TWO **XL-1**

1. **Sueno Contigo (Dreamin Of You) 128 BPM (5:29)**
   Performed by Ilegales
   Used courtesy of BMG Latin
   Remix and Additional Production by Sergio Silva
2. **Vaya Mi Gente 128 BPM (7:33)**
   Performed by Juzt 2 Bros.
   Used courtesy of Cutting Records
   Remix and Additional Production by Rob Razor

LATIN X-PRESS

SIDE THREE **XL-1**

1. **Toro Mata 127 BPM (7:04)**
   Performed by Angel Clivilles
   Used courtesy of H.O.L.A. Recordings L.L.C.
   Remix and Additional Production by Rob Razor

2. **RUMBA 127 BPM (7:18)**
   Performed by D'Mingo
   Used courtesy of H.O.L.A. Recordings L.L.C.
   Remix and Additional Production by Rob Razor

LATIN X-PRESS

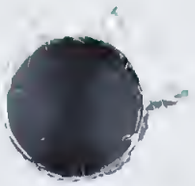
SIDE FOUR **XL-1**

1. **Carnival De Paris 135 BPM (5:35)**
   Performed by Dario G
   Used courtesy of Kinetic / Reprise Records
   Remix and Additional Production by Steve Dupont
2. **Maria 127 BPM (7:27)**
   Performed by Ricky Martin
   Used courtesy of Columbia Records
   Remix and Additional Production by Steve Dupont

BABY D

"I'M BOUT MONEY"





KOCH Records

SIDE A

1. CLEAN 2. DIRTY 3. INSTRUMENTAL

Produced By: DJ Montay

M. Humphrey (Top Quality Publishing, BMI) D. Jenkins (Top Quality Publishing, BMI)
H. Simmons (Top Quality Publishing, BMI) A. Platt (Top Quality Publishing, BMI)
K. Roberson (Top Quality Publishing, BMI) F. Shahid (Oomp Camp Music, ASCAP)
J. Williams (Oomp Camp Music, ASCAP)

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BABY D

"I'M BOUT MONEY"





KOCH records

SIDE B

1. ACAPELLA CLEAN 2. ACAPELLA DIRTY

Produced By: DJ Montay

M. Humphrey (Top Quality Publishing, BMI) D. Jenkins (Top Quality Publishing, BMI)
H. Simmons (Top Quality Publishing, BMI) A. Platt (Top Quality Publishing, BMI)
K. Roberson (Top Quality Publishing, BMI) F. Shahid (Oomp Camp Music, ASCAP)
J. Williams (Oomp Camp Music, ASCAP)

MAX MINNELLI

FRESH 2 DEF

-YOU KNOW HOW I DO IT-

KOCH records

SIDE A

1. CLEAN 2. DIRTY 3. INSTRUMENTAL

Written By- N. Perez, C.Roussel

Published By- Amaya Sofia Publishing (ASCAP) Music In Autumn (ASCAP)

Produced By- Happy Perez

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MAX MINNELLI

BEAT IT UP

FT. RENO

KOCH records

SIDE B

1. CLEAN 2. DIRTY 3. INSTRUMENTAL

Written By- R. Atkins, C. Roussel

Published By- Atkin Badd Publishing (ASCAP) Music In Autumn (ASCAP)

Produced By- Russell Lee

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Kiazer Sosay
(301) 326-5680

"STUNNERS"

KEEPLOCK ENTERTAINMENT

R I.D.

SIDE A

STUNNERS (clean)
STUNNERS (instrumental)
STUNNERS (acapella)

www.myspace.com/sonnyrich704
www.keeplockent.com

SONNY RICH

Keeplock Ent.
110 W. 9th St. #363
Wilmington, DE 19801
(718) 807-7432

Red I.D. Mgmt
Kiazer Sosay
(301) 326-5680

"STUNNERS"

KEEPLOCK ENTERTAINMENT

RED I.D. ENTERTAINMENT

SIDE B

STUNNERS (dirty)
STUNNERS (instrumental)
STUNNERS (acapella)

www.myspace.com/sonnyrich704
www.keeplockent.com

REMO

R

RAY MARCOS and THE PAXTONS

STEREO

SIDE 1

33 1/3 R. P. M.

1–FORTHE GOOD TIMES
2–BUT FOR LOVE I'D BE GONE
3–MAKE IT EASY ON YOURSELF
4–PROUD MARY
5–SINCE I FELL FOR YOU

REMO

R

RAY MARCOS and THE PAXTONS

STEREO

SIDE 2

33 1/3 R. P. M.

1–THE GREEN GREEN GRASS OF HOME
2–TAKE THE RIBBON FROM YOUR HAIR
3–CANDIDA
4–I DON'T KNOW WHAT TO
DO WITH MYSELF
5–WE'VE ONLY JUST BEGUN

MERCURY

FOLK DANCES OF THE PROVINCES

TONIN TROUPEL
And His Ensemble

A Custom High Fidelity Recording

1. LOS POUMOS—LA BOURREE DE ROYAT—3:34
2. LA CATI—CABRET WALTZ—3:14
3. LO FILHO DEL POYSON—2:34
4. LO CRUZADO—2:36
5. MEDLEY OF MARCHES—3:10:
   The Marriage Of Rosetta
   Marion Under An Apple Tree
   Sing To Pass The Time Away
   Digue Jioneto
   Yoyette
6. LOU BAILERO—3:35

MG-20338 A

LONG PLAYING MICROGROOVE

MERCURY

FOLK DANCES OF THE PROVINCES

TONIN
TROUPEL
And His Ensemble

A Custom
High
Fidelity
Recording

1. LO MORIANNO—LA PLANESE—2:47
2. THE NUTCRACKER—LO POTSOUNAIRE—1:58
3. LOU COUCUT—2:35
4. EN CARLADES—2:16
5. LA MORIDON COTET LA LANGEACOISE—1:41
6. MEDLEY OF BOURREES—2:41

MG-20338 B

LONG PLAYING MICROGROOVE

COLUMBIA

ROBERTO CARLOS

BRAZIL'S TOP TEEN STAR

RADIO STATION COPY - NOT FOR RESALE

EX 5166

SIDE 1

XLP 112894

1. COIMBRA 2:38
2. O VELHO HOMEM DO MAR 1:54
3. ROSINHA 2:45
4. O FEIO 2:25
5. SORRINDO PARA MIM 2:44
6. QUERO QUE VA TUDO PRO INFERNO 3:56

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COLUMBIA

ROBERTO CARLOS

BRAZIL'S TOP TEEN STAR

RADIO STATION COPY - NOT FOR RESALE

EX 5166

SIDE 2

XLP 112895

1. QUIERO ME CASAR CONTIGO 2:27
2. GOSTO DO JEITINHO DELA 2:42
3. EU TE ADORO MEU AMOR 2:36
4. ESCREVA UMA CARTA MEU AMOR 2:26
5. NAO E PAPO PRA MIM 2:06

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

Jay Arrigo & Friends
SOUNDS: LIKE FUN

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AVI 8624
SIDE A
STEREO
33 1/3 RPM

Producers:
Stargaze, Ltd.
Arranged/
conducted by
Jay Arrigo
Engineer:
John Rosenthal

1. LIKE FUN — 4:23
(Jay Arrigo) Synergy Music
2. LIKE LOVE — 4:22
(Jay Arrigo) Synergy Music
3. FORAY — 4:49
(Jay Arrigo) Synergy Music
4. HERE'S THAT RAINY DAY — 5:15
(Jay Arrigo) Synergy Music

Distributed by MCA Distributing Corp., 70 Universal City Plaza, Universal City, CA 91608

Jay Arrigo & Friends
SOUNDS: LIKE FUN

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By AVI Records
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AVI 8624
SIDE B
STEREO
33 1/3 RPM

Producers:
Stargaze, Ltd.
Arranged/
conducted by
Jay Arrigo
Engineer:
John Rosenthal

1. DOWN & FUNKY — 3:59
(Jay Arrigo) Synergy Music
2. STELLA BY STARLIGHT —5:48
(Washington/Young) Famous Music Corp.
3. ETHERIC WAVES — 3:40
(Jay Arrigo) Synergy Music
4. HERE & NOW — 3:10
(Jay Arrigo) Synergy Music
5. JAYWALKIN' — 4:05
(Jay Arrigo) Synergy Music

Distributed by MCA Distributing Corp., 70 Universal City Plaza, Universal City, CA 91608

DANCE THE GREEK LABS

RECORDS

1051-A

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SIDE ONE

		Time
1.	E MODISTRES — Syrto	3:11
2.	TO MARLIOLIKO — Tsamiko	2:14
3.	E GALIANDRA — Kalamatiano	2:23
4.	VLAHOKERIASIOTIKO TSAMIKO	2:52
5.	NISSIOTIKA SYRTA	2:23
6.	BERATI — Kalamatiano	1:55

DANCE THE GREEK LABS

PA RECORDS

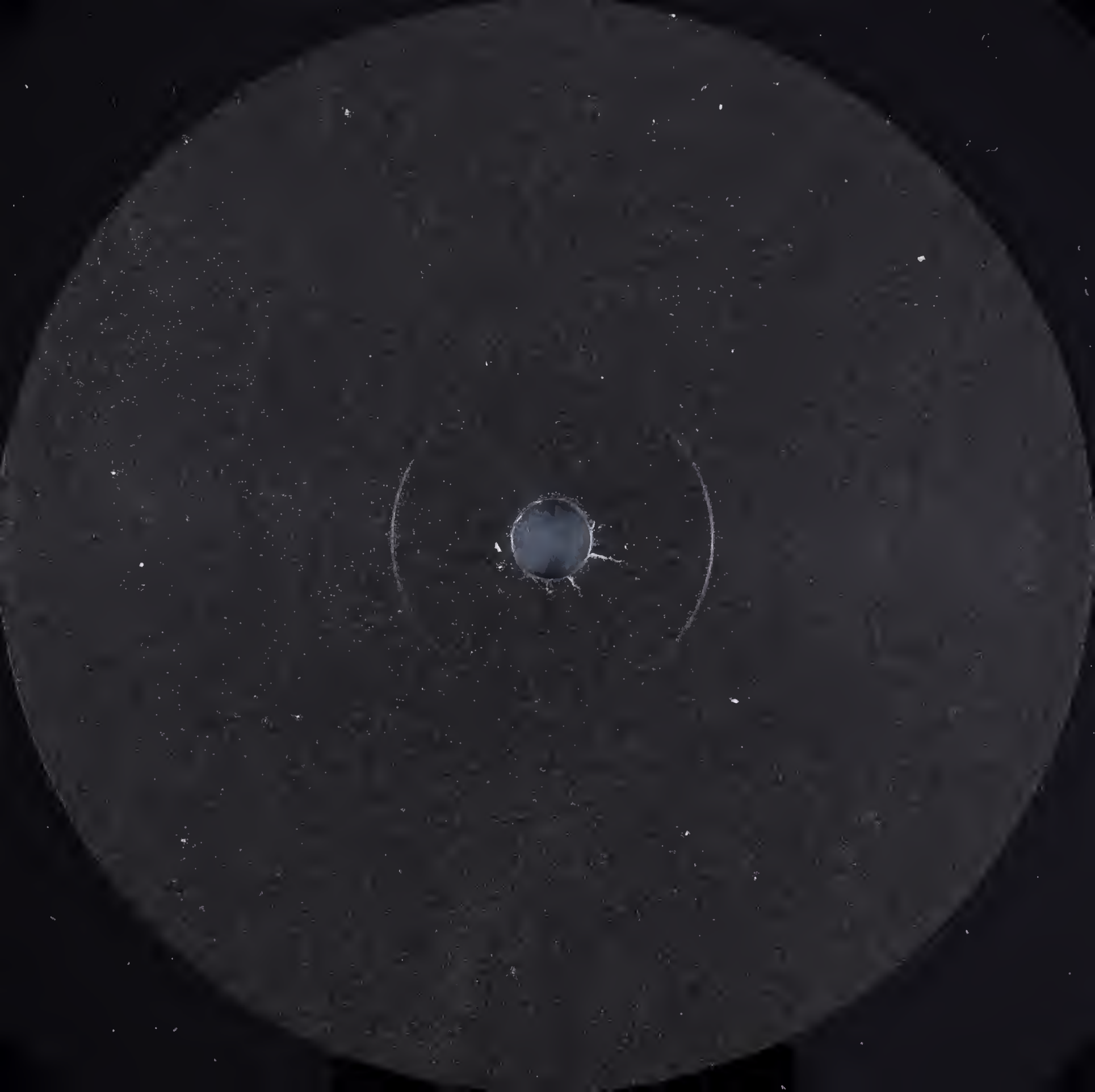
1051-B

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P.A. Publishing, Inc.

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SIDE TWO

		Time
1.	MEKAPSES — Kalamatiano	2:19
2.	MIA ROUMELIOTISSA — Tsamiko	2:09
3.	STA TSANDIRIA — Kalamatiano	2:31
4.	O ELIOS — Tsamiko	2:14
5.	VLAHA — Syrto	2:29
6.	RAST-HUZAM TAXIM	3:56



ATSUMHILL RECORDS

Singing Seaman From Summerhill

Tim Arkansaw

Atsum-697
Side 1
Z4RM-6511
776S-6511

Full Color
Fidelity
33 1/3 RPM

1. Her Lover Is A Seaman
(E. Hudgons) (Atsumhill-B.M.I.) - 2:10
2. Seamen's Rag (E. Hudgons) (Atsumhill-B.M.I.) - 2:30
3. Beneath The Georgia Skies
(E. Hudgons) (Atsumhill-B.M.I.) - 2:40
4. Humpty Dumpty Boogie
(E. Hudgons) (Atsumhill-B.M.I.) - 2:25
5. Find (E. Hudgons) (Atsumhill-B.M.I.) - 2:20
6. I Like (Instrumental)
(E. Hudgons)
(Atsumhill-B.M.I.) - 2:00

ATSUMHILL RECORDS

Singing Seaman From Summerhill

Tim Arkansaw

Atsum-697-A
Side 2
Z4RM-6512
776S-6511

Full Color
Fidelity
33 1/3 RPM

1. Memories Of Summerhill - Part 2
(E. Hudgons) (Atsumhill-B.M.I.) - 2:00
2. Memories Of Summerhill - Part 1
(E. Hudgons) (Atsumhill-B.M.I.) - 2:15
3. Jennie Mae Jackson (Gambling Woman)
(E. Hudgons) (Atsumhill-B.M.I.) - 2:15
4. Hell Raisers Of Summerhill
(E. Hudgons) (Atsumhill-B.M.I.) - 2:57
5. Once More Before You Go (Instrumental)
(E. Hudgons) (Atsumhill-B.M.I.) - 2:05
6. It's So Easy To Dream
(E. Hudgons)
(Atsumhill-B.M.I.) - 2:30

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023

Long Playing Non-Breakable Micro Groove 33⅓ RPM

© 1977 by Folkways Records & Service Corp.
43 west 61 street NYC NY 10023 USA

GOD GUTS & GUNS

songs by JEFF AMPOLSK

SIDE 1

FD 5250 A

stereo

Band 1. Sally Sells Her Charms For Money These Days 2:53
Band 2. Basket Ball Hero 2:50
Band 3. Started Out Lonesome 4:55
Band 4. Alcohol Heaven 2:19
Band 5. Big Jim Bourgoise & Antlers Bar 4:16

mandolin and electric guitar; alan senauke;
electric guitar: bob norman; bass: jerry mitnick
guitar: jeff ampolsk.

all songs copyright © 1976 and written by
Jeff Apolsk; Low Lite Music

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023

Long Playing Non-Breakable Micro Groove 33⅓ RPM

© 1977 by Folkways Records & Service Corp.
43 west 61 street NYC NY 10023 USA

GOD GUTS & GUNS

songs by JEFF AMPOLSK

SIDE 2

FD 5250 B

stereo

Band 1. Johnny Chash's Father 3:38
Band 2. Long Long Way to California 2:47
(Longer to Mexico)
Band 3. Mop Factory Blues 3:18
Band 4. God Guts & Guns

mandolin and electric guitar; alan senauke;
electric guitar: bob norman; bass: jerry mitnick
guitar: jeff ampolsk.

all songs copyright © 1976 and written by
Jeff Apolsk; Low Lite Music.

Violeta Carmichael

SIDE ONE
VV 1001

33⅓ RPM
STEREO

Bd. 1.	Shining Hour	3:04
Bd. 2.	When Sunny Gets Blue	5:11
Bd. 3.	Bermuda Is Another World	4:41
Bd. 4.	Close As Pages In A Book	4:47
Bd. 5.	I Should Care	3:08

℗ 1981 Vi's Voice Mfg. in U.S.A.

Violeta Carmichael

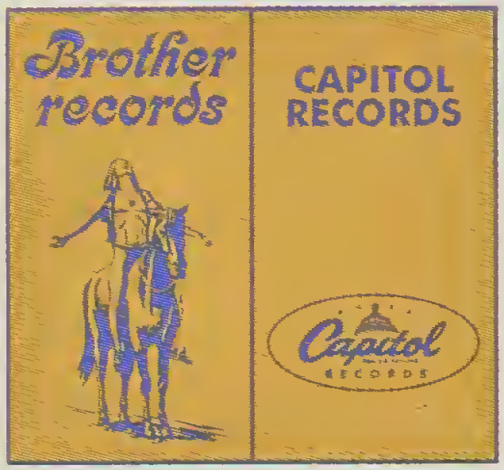
SIDE TWO
VV 1001

33⅓ RPM
STEREO

Bd. 1.	Just The Way You Are	7:37
Bd. 2.	I Just Fall In Love Again	4:10
Bd. 3.	You're Gonna Hear From Me	2:30
Bd. 4.	You're Only Someone That I Used To Love	4:37
Bd. 5.	Our Love Is Here To Stay	3:13

℗ 1981 Vi's Voice Mfg. in U.S.A.

STEREO



THE BEACH BOYS
L.A. (LIGHT ALBUM)

B0022288-01

SIDE 1

1. GOOD TIMIN' 2:10 -B. Wilson - C. Wilson-
2. LADY LYNDA 3:58 -A. Jardine - R. Altbach-
3. FULL SAIL 3:28 -C. Wilson - G. Cushing-Murray-
4. ANGEL COME HOME 3:54 -C. Wilson - G. Cushing-Murray-
5. LOVE SURROUNDS ME 3:37 -D. Wilson - G. Cushing-Murray-
6. SUMAHAMA 4:28 -M. Love-

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STEREO



THE BEACH BOYS
L.A. (LIGHT ALBUM)

B0022288-01

SIDE II

1. HERE COMES THE NIGHT 10:57
   -B. Wilson - M. Love-
2. BABY BLUE 3:21 -D. Wilson -
   G. Jakobson - K. Lamm-
3. GOIN' SOUTH 3:14 -C. Wilson -
   G. Cushing-Murray-
4. SHORTENIN' BREAD 2:48
   Traditional -Adapted by B. Wilson-

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15 BIG ONES

THE BEACH BOYS

PRODUCED BY BRIAN WILSON
Engineered by Stephen Moffitt

B0022283-01

SIDE 1

1. ROCK AND ROLL MUSIC (Chuck Berry) 2:26
*2. IT'S O.K. (Brian Wilson/Michael Love) 2:18
3. HAD TO PHONE YA 2:13
(Brian Wilson/Michael Love/Diane Rovell)
4. CHAPEL OF LOVE 2:34
(Jeff Barry/Ellie Greenwich/Phil Spector)
*5. EVERYONE'S IN LOVE WITH YOU (Michael Love) 2:40
6. TALK TO ME (Joe Seneca) 2:13
*7. THAT SAME SONG (Brian Wilson/Michael Love) 2:14
8. T M SONG (Brian Wilson) 1:34

* Engineered by Earle Mankey

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15 BIG ONES

THE BEACH BOYS

PRODUCED BY BRIAN WILSON
Engineered by Stephen Moffitt

B0022283-01

SIDE II

**1. PALISADES PARK (Chuck Barris) 2:29
2. SUSIE CINCINNATI (Alan Jardine) 2:55
3. A CASUAL LOOK (E. Wells) 2:43
*4. BLUEBERRY HILL 3:01
(Al Lewis/Larry Stock/Vincent Rose)
5. BACK HOME (Brian Wilson/Bob Norberg) 2:47
6. IN THE STILL OF THE NIGHT (F. Parris) 3:01
7. JUST ONCE IN MY LIFE 3:34
(Gerry Goffin/Carole King/Phil Spector)

* Engineered by Earle Mankey
** Engineered by Chuck Britz

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Jammy$
RECORDS
SUPER STARS HIT PARADE VOL. 5
VARIOUS ARTISTES
JAMMYS
SIDE 1
Arranged by:
Stealie &
Cleavie
Made In
Jamaica
1. CALL ME
(Adapted)-
Ken Booth
2. DOM BASTIC
(N. Jackson)
Tiger
3. OH GIRL
(Adapted)
Colin Roach
4. HAVE FUN
(Adapted)
Thriller U
5. SO FOR YOUR LOVE
(H. Falkner) Hugo Barrington
(c)(p) 1989
Produced &
Arranged by:
Prince Jammys
Phone: 38880
Distributed by:
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138,
923-9168
ALL RIGHTS RESERVED


jammy$
RECORDS
SUPER STARS HIT PARADE VOL. 5
VARIOUS ARTISTES
JAMMY'S
SIDE 2
Arranged by:
Stealie &
Cleavie
Made In
Jamaica
1. LOVE CONTRACT
(G. Isaacs)
Gregory Isaacs
2. WHO SHE LOVE (Adapted)
Coco T/Home-T/Shabba Ranks
3. BULLS' EYE (Adapted)
Brian & Tony Gold
4. POOR PEOPLE
(C. Melody/M. Bennett)
Courtney Melody
5. DIGITAL A SWING
(King Jammy/B. Dixon)C. James)
Bobby Digital
(c)(p) 1989
Produced &
Arranged by:
Prince Jammys
Phone: 38880
Distributed by:
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138,
923-9168
ALL RIGHTS RESERVED

Side One

Merci! Merci!

THE NEW TRIER WEST HIGH SCHOOL
RECORDING JAZZ ENSEMBLE

European Tour – Volume One

Stereo

1. Grooviness (Ladd McIntosh) 10:19
2. Live Oak (Chico O'Farrill) 2:19
3. Do De Me (David Baker) 10:41

BR 217 A

br
Brewster Records
1822 Monroe Street, Evanston, Illinois 60202

Side Two

Merci! Merci!

THE NEW TRIER WEST HIGH SCHOOL
RECORDING JAZZ ENSEMBLE

European Tour – Volume One

Stereo

1. Mercy, Mercy, Mercy (arr. Phil Wilson) 8:16
2. Montreux Shout (William Purse) 7:27
3. Limehouse Blues (arr. Bill Holman) 6:12

BR 217 B

br
Brewster Records
1822 Monroe Street, Evanston, Illinois 60202

Sweet Pea Records • SP017

1


Sweet Pea Records • SP017
2

polydor

YOKO ONO

45 RPM
STEREO
SIDE A

883 455-1
85 NP 7000

ONO MUSIC™

HELL IN PARADISE (Club Version) - 6:52

(Yoko Ono)

Produced by Bill Laswell and Yoko Ono
Remixed by John Luongo
Engineered by Gary Hellman

Original version from the Polydor album
422-827 530-1 Y-1
"STARPEACE"

Ono Music (BMI)

℗1985 PolyGram Records, Inc.

53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019


polydor
YOKO ONO
45 RPM
STEREO
SIDE B
883 455-1
BS
O N O
MUSIC
HELL IN PARADISE (Dub Version) - 8:25
(Yoko Ono)
HELL IN PARADISE (Single Version) - 3:34
(Yoko Ono)
Produced by Bill Laswell and Yoko Ono
Remixed by John Luongo
Engineered by Gary Hellman
Original version from the Polydor album
422-827 530-1 Y-1
"STARPEACE"
Ono Music (BMI)
©1985 PolyGram Records, Inc.
53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

MEASURE THE VALLEYS
THE KEITH TEXTOR SINGERS

ARRANGED & COND. BY KEITH TEXTOR
PRODUCED BY SCOTT-TEXTOR PRODUCTIONS
PRODUCTION SUPERVISOR: VICTOR SACK

STEREO
ARL-7100-001

Side 1



1. MEASURE THE VALLEYS From the Broadway Musical Based on "Raisin In The Sun" - 4:43
2. RAINDROPS KEEP FALLIN' ON MY HEAD - 3:15
3. WITHOUT HER - 2:48
4. YESTERDAY - 2:49
5. WHAT THE WORLD NEEDS NOW IS LOVE - 3:00

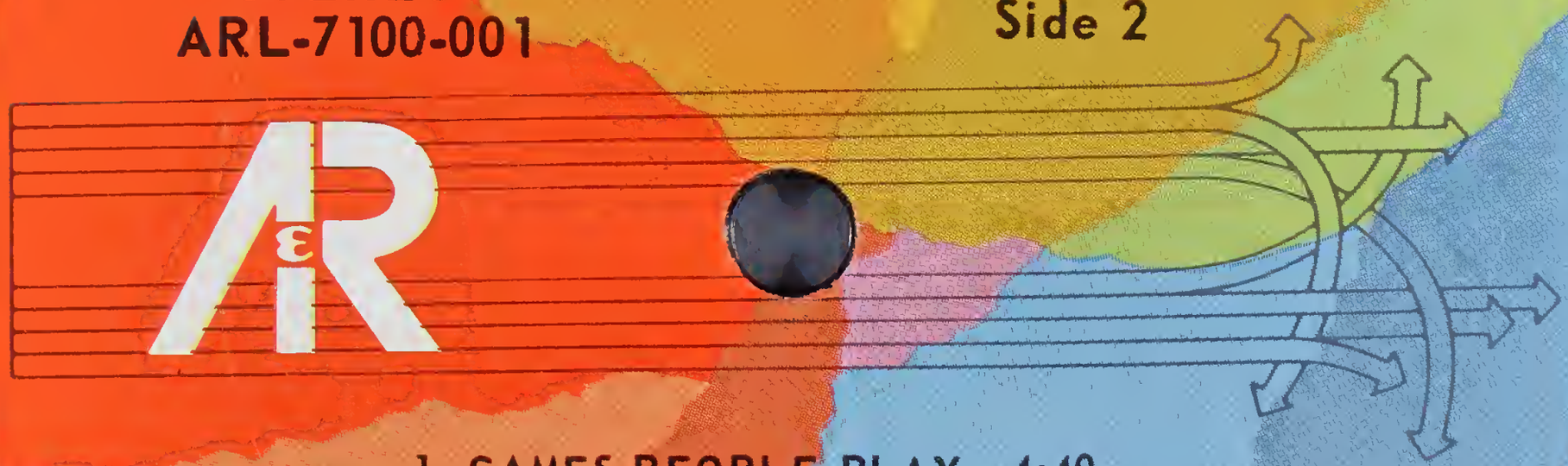
©A&R TAPE & RECORD CO., INC., NEW YORK, N.Y. • MFG. & DIST. BY MERCURY RECORD PRODUCTIONS INC.

MEASURE THE VALLEYS
THE KEITH TEXTOR SINGERS

ARRANGED & COND. BY KEITH TEXTOR
PRODUCED BY SCOTT-TEXTOR PRODUCTIONS
PRODUCTION SUPERVISOR: VICTOR SACK

STEREO
ARL-7100-001

Side 2

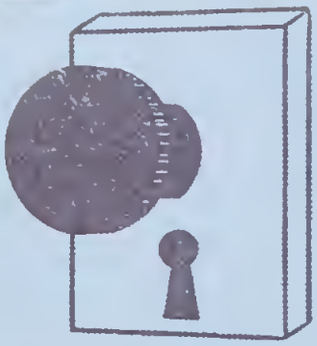


1. GAMES PEOPLE PLAY - 4:40
2. SOMETHING - 2:45
3. I'LL NEVER FALL IN LOVE AGAIN - 2:59
4. WE'RE TOGETHER - 2:45
5. A NEW GENERATION - 2:35
6. MEASURE THE VALLEYS From the Broadway Musical Based on "Raisin In The Sun" - :31

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VOX
YODEL IN HI-FI
Band 1: Das geht ins Gmüat (instrumental)
Band 2: Kuckucksjodler (without words)
Band 3: Kanari (French)
Kanari (German)
Band 4: 1/8, 1/4 und a Schaffl Wein (vocal)
VX 25.760
Side 1
Rec. in Vienna
Band 5: Mein Papagei
Band 6: Echo Jodler
Band 7: Von Luzern nach Weggis
Band 8: Gstanzln (Geh' i auffi auf'd Alma)
MARIELUISE TICHY AND
THE TWO RUDIS
VX 25.760 A
Made in U.S.A.
ULTRA HIGH FIDELITY
LONGPLAYING MICROGROOVE


VOX
YODEL IN HI-FI
Band 1: S'Zeiserle
Band 2: Zillertal
Band 3: D'Steirische Roas'
Band 4: I derf kan Buschn seh'n
(Vocal - Rudi only)
VX 25.760
Side 2
Rec. in Vienna
Band 5: Eine Lady in Tirol (German)
Band 6: Gstanzln (Da drob'n auf der Alma)
Band 7: Gejodelte Philosophie
Band 8: Sag's Jodlerisch
MARIELUISE TICHY AND
THE TWO RUDIS
VX 25.760 B
Made in U.S.A.
ULTRA HIGH FIDELITY
LONGPLAYING MICROGROOVE



Door Knob
Records

WIG-DK-
8-047-A

(GK-78-88)
Time: 2:50
℗ 1978 Door Knob
Records

DJ Copy
Stereo

Produced By:
Gene Kennedy
Chip "n" Dale Music
Pub., Inc. (ASCAP)
Surrey Music Co.
(ASCAP)

IDA

WORLD INTERNATIONAL GROUP, INC. WIG

THAT WAS A SHORT FOREVER

(Frank Stanton/Arthur Kent)

MARY LOU BOGGUS

Distributed By: World International Group, Inc., 22 Music Square West, Nashville, TN. 37203

ASYLUM RECORDS



BMI
Acuff-Rose
Publications, Inc.
Intro :08
Time 2:50
Close-Cold
From The Album
"Laminar Flow"

E-46541-A
(SP)
℗ 1979 by
Asylum Records
FOR RADIO
STATION
USE ONLY
MONO

ROY ORBISON
POOR BABY

(Roy Orbison/Chris Price/Regi Price)
Produced by Clayton Ivey and
Terry Woodford of Wishbone, Inc.

Mfg by Elektra/Asylum/Nonesuch Records, 962 N La Cienega Blvd., Los Angeles, Calif 90069/A Division of Warner Communications Inc.


ASYLUM RECORDS
10/22/79
BMI
Acuff-Rose
Publications, Inc.
Intro :08
Time 2:50
Close-Cold
From The Album
"Laminar Flow"
E-46541-A
(SP)
℗ 1979 by
Asylum Records
FOR RADIO
STATION
USE ONLY
STEREO
NEW
ROY ORBISON
POOR BABY
(Roy Orbison/Chris Price/Regi Price)
Produced by Clayton Ivey and
Terry Woodford of Wishbone, Inc.
Mfg by Elektra/Asylum/Nonesuch Records, 962 N La Cienega Blvd., Los Angeles, Calif 90069/A Division of Warner Communications Inc.

I'LL BE WITH YOU IN APPLE BLOSSOM TIME

(Albert Von Tilzer-Neville Fleeson)



Broadway Music Corporation & Jerry Vogel Music Co., Inc.
ASCAP—2:24

6080
(45-53447)

WAYNE NEWTON

Arranged and Conducted by Jimmie Haskell

Originally released: May 1965

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

LAURA LEE

(L. Sullivan-F. Wood)



T. M. Music, Inc. & Quadric Music, Inc.
BMI—2:54

6080
(45-53324)

WAYNE NEWTON

Arranged and Conducted by Richard Wess

Originally released:
May 1965

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. ® MARCA REG.



AD Lib RECORDS

POP-LINE®

PROMOTIONAL COPY

Madchen Music
Kansoma Music
Cape Ann Music
B M I



NOT FOR SALE

BG 0209

45 RPM
MT-502
VOCAL

LAND OF MAKE BELIEVE

(Nelson, Raye, Alex)

BIG RIVERS

AD LIB RECORDS
157 W. 57th St.
N. Y. 19, N. Y.

AD Lib RECORDS

POP-LINE®

PROMOTIONAL COPY

Madchen Music
Kansoma Music
Cape Ann Music
B M I

NOT FOR SALE

BG 0209

45 RPM
MT-503
VOCAL

NO ONE ELSE

(Nelson, Raye, Alex)

BIG RIVERS

AD LIB RECORDS
157 W. 57th St.
N. Y. 19, N. Y.


TRADE MARKS. REG U S PAT OFF MARCAS REGISTRADAS
TRADE MARK MADE IN U S A
COLUMBIA AND
COLUMBIA
PROMOTION RECORD
NOT
FOR SALE
HIGH-FIDELITY PLUS
4-40926
JRZSP 40228
45 RPM
2:48
(BMI)
Golden West
Melodies
E-S-8
I'LL BE THERE (When You Get Lonely)
- Burgess -
JO STAFFORD
with PAUL WESTON


TRADE MARKS REG. U.S. PAT OFF MARCAS REGISTRADAS
COLUMBIA AND
TRADE MARK MADE IN U.S.A.
COLUMBIA
PROMOTION RECORD
NOT
FOR SALE
HIGH FIDELITY PLUS
4-40926
JRZSP 40210
45 RPM
1:56
(ASCAP)
Paramount Music
Corp.
UNDERNEATH THE OVERPASS
-H. David-S. Burt-Bacharach-
JO STAFFORD
with PAUL WESTON

UNITED ARTISTS RECORDS

PAT COOPER

UALP 9-3446 A

SIDE 1

PROMOTION COPY

33⅓

Hi Fidelity

NOT FOR SALE

AN ITALIAN WEDDING

(in 3 parts)

Part I 3:21

Part II 3:18

Part III 1:51

From the Album "Our Hero. . .Pat Cooper"

Published by Ridge Music Corp.
(ASCAP)

NEW YORK 19 N Y • MADE IN U S A

UNITED ARTISTS RECORDS

PAT COOPER

UALP 9-3446 B

SIDE 2

PROMOTION COPY



33⅓

Hi Fidelity

NOT FOR SALE

AN ITALIAN WEDDING

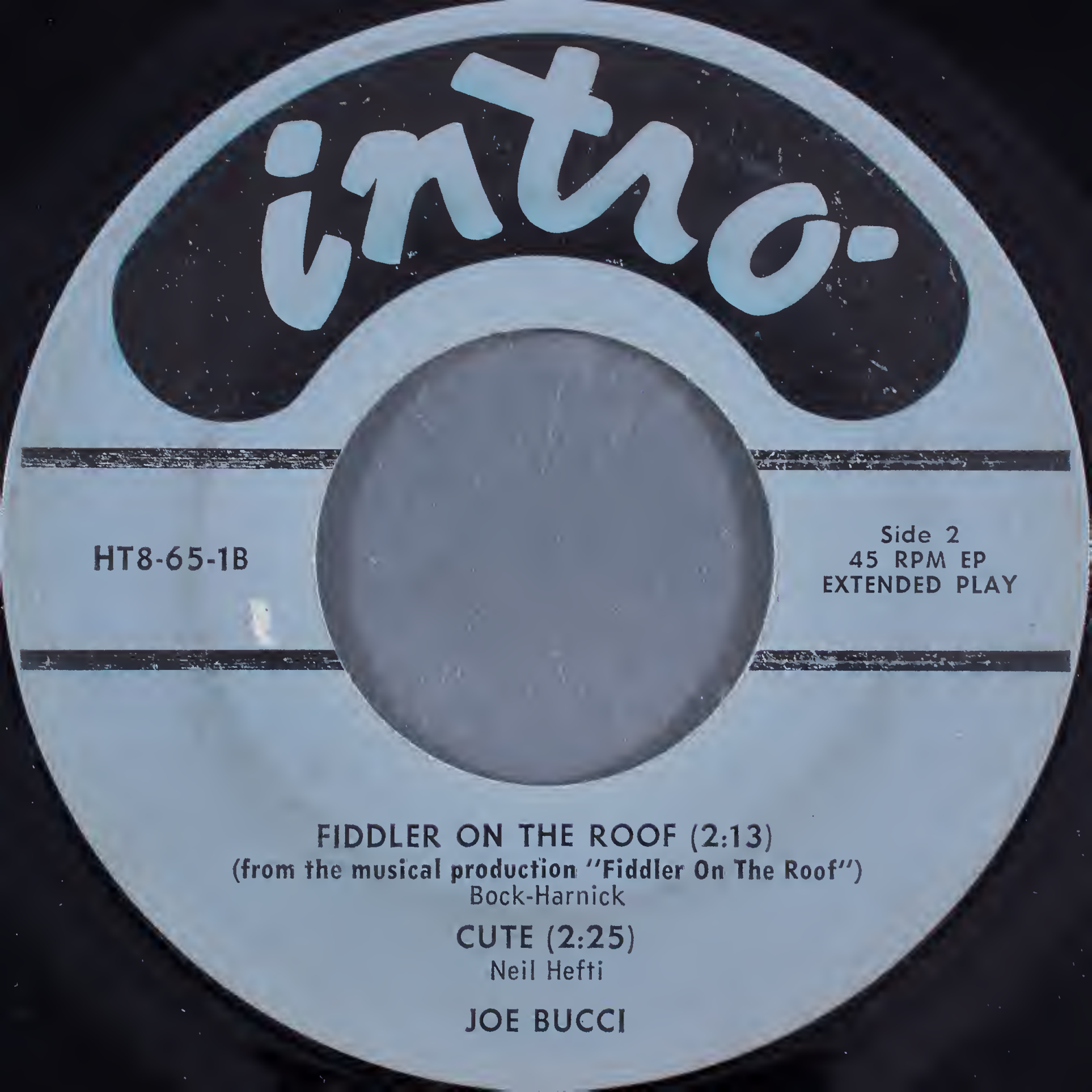
(Complete) 8:30

From the Album "Our Hero. . .Pat Cooper"

Published by Ridge Music Corp.
(ASCAP)

NEW YORK 19 N Y • MADE IN U S A


intro
from INTRO
album Bucci goes
"Two For The
Show"
HT8-65-1A
Side 1
45 RPM EP
EXTENDED PLAY
WOULDN'T IT BE LOVERLY(2:18)
(from the musical production "My Fair Lady")
Lerner-Loewe
I FEEL PRETTY (2:13)
(from the musical production "West Side Story")
Sondheim-Bernstein
JOE BUCCI


intro
HT8-65-1B
Side 2
45 RPM EP
EXTENDED PLAY
FIDDLER ON THE ROOF (2:13)
(from the musical production "Fiddler On The Roof")
Bock-Harnick
CUTE (2:25)
Neil Hefti
JOE BUCCI


20th CENTURY FOX RECORDS
45-6712
45-TF 80201
From LP
STAR!
DTCS 5102
Arranged and
Conducted by:
Lennie Hayton
From Film
STAR!
20th Century
Music Corp.
A.S.C.A.P. 2:19
PROMOTION
COPY
NOT FOR
SALE
STAR !
(SAMMY CAHN-JIMMY VAN HEUSEN)
JULIE ANDREWS
Distributed By ABC Records
20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS.REG. MADE IN U.S.A.


20th CENTURY-FOX RECORDS
PROMOTION COPY NOT FOR SALE
From Film STAR !
New World Music Corp. ASCAP - 3:14
45-6712
45 TF-80202
From LP STAR ! DTCS 5102
Arranged and Conducted by: LENNIE HAYTON
SOMEONE TO WATCH OVER ME
(GEORGE & IRA GERSHWIN)
JULIE ANDREWS
Distributed By ABC Records
20th CENTURY-FOX RECORD CORPORATION, NEW YORK
TMKS.REG. MADE IN U.S.A.

BAC

173 Mill Street, Winchendon, MA 01475

Side I
Time: 2:38



Words and Music
by: R. Robichaud
(C) 1982

"LOCK & KEY"

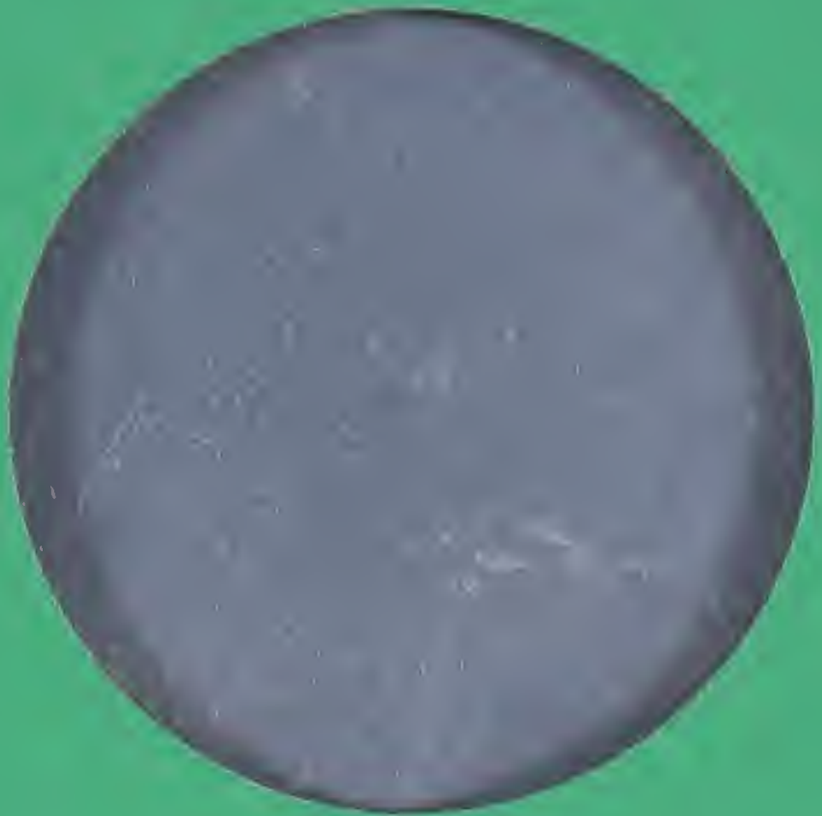
Marie-Anne

Recorded at Kevin Tracey Studios
342 Lincoln Street, Manchester, N.H.

MAC

173 Mill Street, Winchendon, MA. 01475

Side II
Time: 2:41



Words and Music
by: Mattie O'Neil
ASCAP
Mills Music Inc.
(C) 1950

"DON'T SELL DADDY ANY MORE WHISKEY"

Marie-Anne

Recorded at Kevin Tracey Studios
342 Lincoln Street, Manchester, N.H.

STEREO/BF 19042

LF 18042



STEREO
BF 19042

EPIC STEREO

THIS RECORD IS DESIGNED FOR USE ON 33⅓ RPM STEREOPHONIC REPRODUCERS.

TORAGEE

the romantic music of Asia

SIDE ONE

SAKURA (Japan)	P.D.	3:10
ARIRANG (Korea)	P.D.	3:05
PHILIPPINE AIRS (Philippines)	P.D.	3:50
MAK INANG (Malaysia)	P.D.	2:56
BOATING ON THE LAKE (China)	P.D.	2:22
FARMERS FOLK DANCE (Thailand)	P.D.	2:50

Enchanting. Warm. Breathtaking. Poetic. Intriguing. Irresistible. There is no faster way to run out of adjectives than to attempt to describe the romantic music of Asia. From Japan, China, Thailand, Malaysia, Korea and the Philippines come the ageless melodies and enticing rhythms represented in this unusual album.

Recorded in the Philippines under the baton of arranger-conductor Leopoldo Silos, each song in this collection possesses a dramatic intensity and immediacy while retaining its timeless, traditionally evocative charm.

SIDE TWO

SONG OF THE RUINED CASTLE (Japan)	P.D.	3:26
TORAGEE (Korea)	P.D.	2:43
SAMPAGUITA (Philippines)	P.D.	3:28
ZAPIN (Malaysia)	P.D.	2:40
SONG OF THE GREAT WALL (China)	P.D.	3:29
PRIMA DONNA SRI NUAN (Thailand)	P.D.	2:37

Cover Photo: Frank Lerner

® EPIC ™ MARCA REG. ℗ ℠ PRINTED IN U.S.A.

LA POTENCIA



La Potencia

Lado A
1. SACUNDO
(Eddie Almonte)
Arreglo: Andres De Jesús • Canta: Eddie
2. LAS MUJERES DOMINAN
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
3. YA TU ERES MIA
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie

Lado B
1. LA VIDA SIN TI
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
2. YO TAMBIEN SOY SENTIMENTAL
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
3. TE PERDI
(D.R.)
Arreglo: Andres De Jesús • Canta: Pedro



• ORQUESTA LA POTENCIA •
Brenny "Dumbo" Rivera • Director Musical, Bajo
Franklyn "El Terror" Taveras • Cantante
Eddie Almonte • Cantante
Pedro Javier • Cantante
Larry Spencer • Primera Trompeta
Larry Wilson • Segunda Trompeta
Harry Suarez • Tercera Trompeta
Sammy Pérez • Saxofón
Roberto Escoto • Saxofón
José "El Guacharo" Rincon • Tambora
Robert Gil • Güiro
Eddie "El Chacal" Corporan • Conga
Domingo "El Son Son" Ruiz • Piano

Mil Gracias A Todos Los Artistas Que Cooperaron Con La Realización De Este Nuestro Primer L.P. – La Potencia

Estudios De Grabación • Quisqueya Studios, Santo Domingo & Variety Studios• N.Y.C.
Ingenieros De Grabación • David Lesco, Santo Domingo & Rubén Cigno, N.Y.C.
Fotografía • Raúl Meléndez
Concepto & Diseño • Evi Marchany

Gracias Muy Especiales Para Todos Los Dueños De Centros Nocturnos Quien Durante Nuestra Existencia Nos Han Dado Su Apoyo.
Cariñosamente,
LA POTENCIA

Una Produccion De Terror Records • Productor Ejecutivo – Brenny "Dumbo" Rivera

Para Contrataciones De LA POTENCIA Favor De Llamar A: Reyno Travel Agency (212) 923-4343 • Brenny "Dumbo" Rivera (212) 568-3424 (noche) & (212) 781-4202 (Dia)

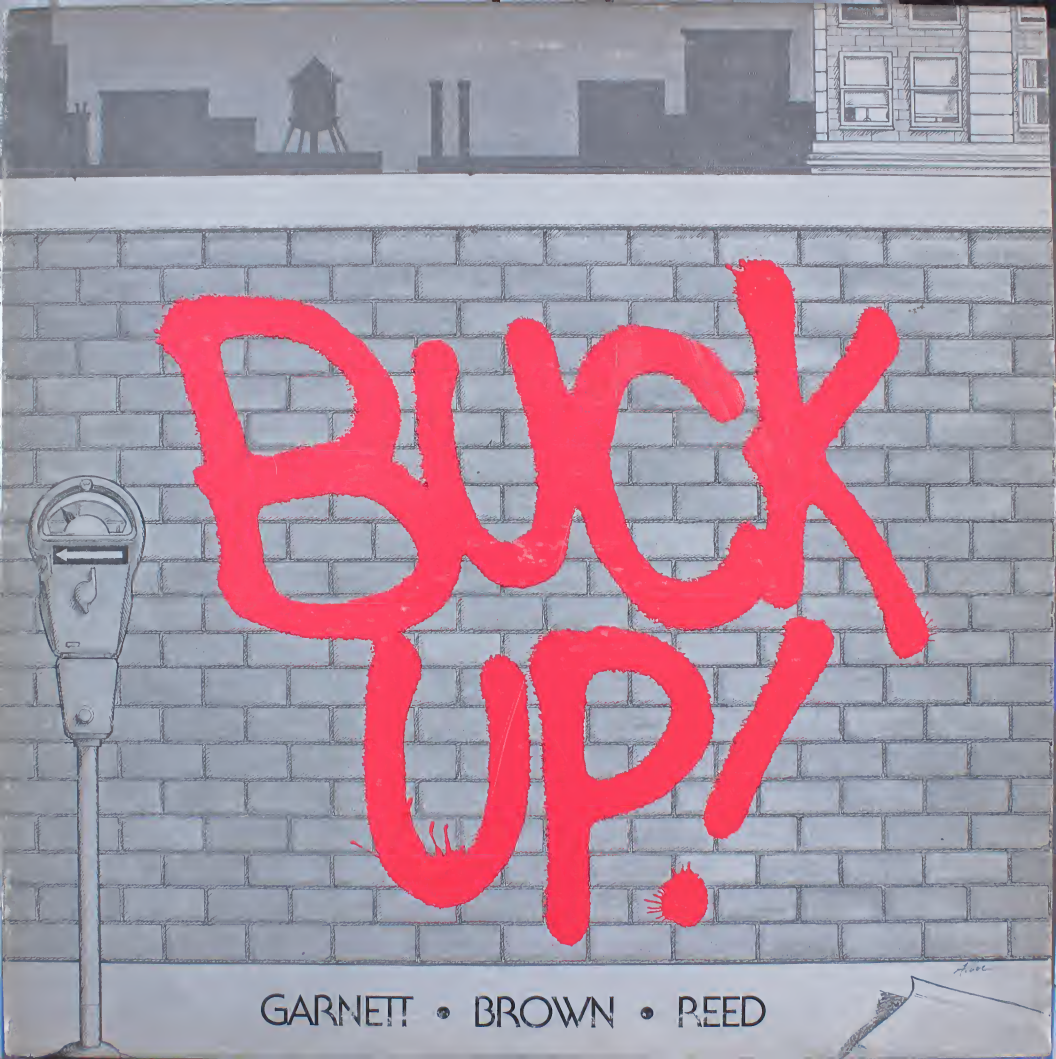
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CANON RECORDS INTERNATIONAL

TERROR RECORDS TR-1734

TERROR RECORDS PRESENTS LA POTENCIA


BUCK UP!
GARNETT • BROWN • REED

Side A

Buck Up!
Don't Let the Man Down
Bittersweet
Lazy Catalina
The Closest You're Gonna Get

Side B

Let It Swing
Old Familiar Way
Easy Street
Blue Day

John & Julie - Have a wonderful journey and adventure. You'll never be rid of us now. Love 'n hugs to you both.
8/83
Garnett

John + Julie - Take this part of us with you in your travels. That way we'll always be w/ you. Enjoy!
Mark

GARNETT HUNDLEY

Lead and Background Vocals



MARK BROWN

Electric and Acoustic Pianos,
Lead and Background Vocals, Trumper,
Arranging/Producing on
all songs except Lazy Catalina



CHARLES REED

Lead and Rhythm Guitars,
Lead and Background Vocals,
Arranging/Producing on Lazy Catalina



Dan Dean — Basses
Moyes Lucas — Drums
Grant Reeves — Flute and Saxes
Dave Raynor — Rhythm Guitar on
The Closest You're Gonna Get
Tom Collier — Vibes
Denney Goodhew — Alto Sax on
The Closest You're Gonna Get
George Merrill — Synthesizer, Background Vocals
Shannon Rubicam — Background Vocal on Bittersweet
Dennis Van Ryn — Congo

Executive Producer — Paul West
Arranger/Producer — George Merrill
Engineer — Dave Raynor
Photos — Geoff Manasse
Cover Design and Illustration — Greg Allen

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MUJER DE TODOS...MUJER DE NADIE

DANIELA ROMO

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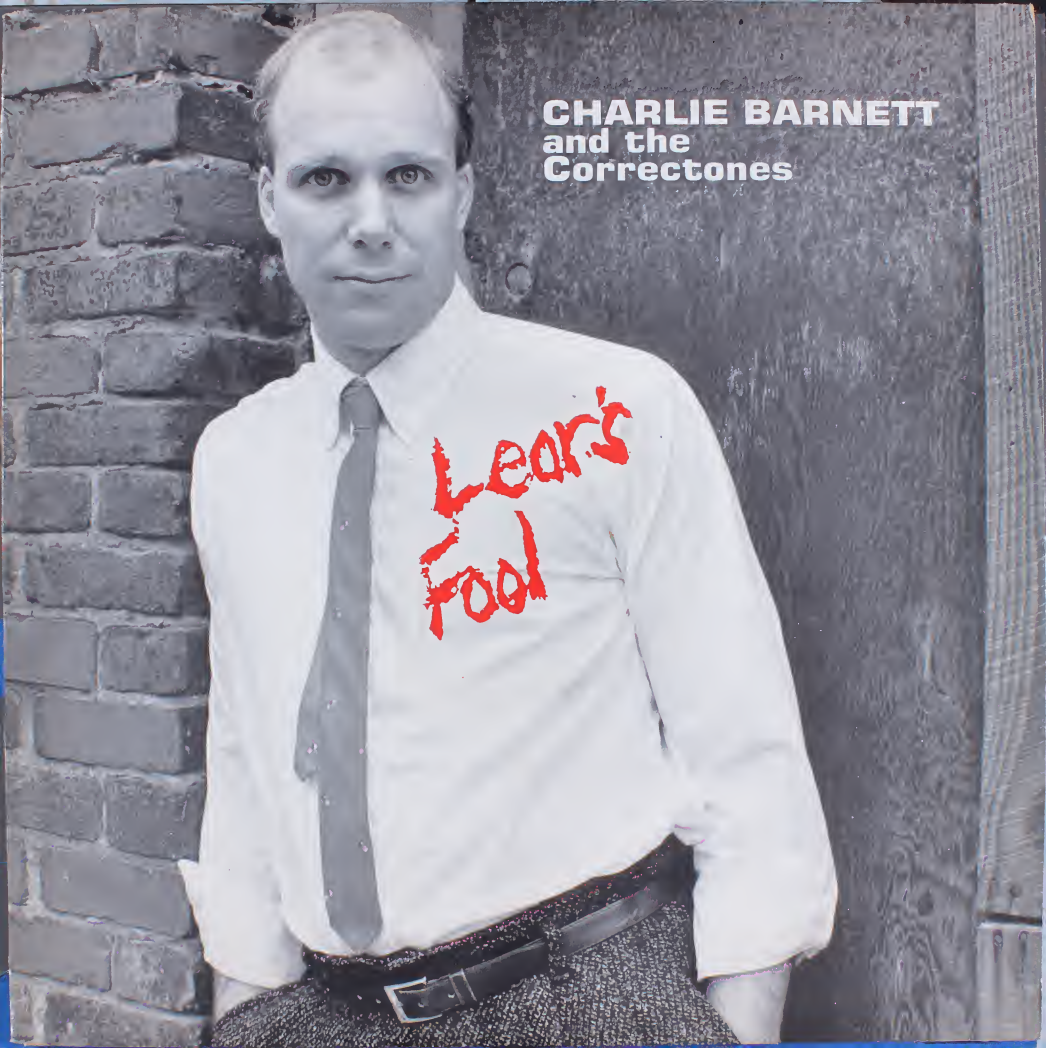




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Arreglos Musicales G. P. FELISATTI*
L. GLUCK*
L. CERRONI*
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CHARLIE BARNETT
and the
Correctones
Lear's
Fool



CHARLIE BARNETT: Lead Vocals and Keyboards

The Correctones:
CHUCK UNDERWOOD: Guitars
BOB SIMS: Drums and Percussion
JOHN SPRUNG: Fender Bass
TOMMY LEPSON: Keyboards
SARA PICILLO: Background Vocals
BOB SIMS, ELLIS WOODWARD: Additional Background Vocals

The Correcthorns:
CHRIS BATTISTONE: Trumpet and Trumpet Solo
JIMMY LAY: Trumpet
SCOTT YOUNG: Flute, Alto Sax, and All Sax Solos
PHIL BURLIN: Tenor Sax
DON NEW: Baritone Sax

The Percy Chorus:
ED, PHIL, SARA, CHARLIE, CHUCK, and EDWARD

La Dragna:
CHRISTIAN et ANNIE PAYNES

Special thanks to ED CASTRIDGE and PHIL BADELL

Recording Engineer: JIM CRENCA
Additional Engineering: TOM McCARTHY and JOHN BRITTAIN
Mixing: JIM CRENCA
Additional Mixing: TOM McCARTHY
Recorded at Big Mo

Photography: DOUG BARBER
Art Direction: ANDREW HOLLAND

All songs written and arranged by CHARLIE BARNETT
Co-production by TOMMY LEPSON and JIM CRENCA

Produced by CHARLIE BARNETT

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Side One:
MOM'S MUSIC
LEAVE GOD
SPEAK TO ME
I'M TOO YOUNG TO BE THIS OLD!

Side Two:
THAT'S ROCK AND ROLL
UNCOMMON NIGHT
GOYS' NIGHT OUT
SPEAKING IN A FOREIGN LANGUAGE

Sleeve Made in Canada

DANCE AEROBICS





DANCE AEROBICS

"JUMP, CLAP, & BOOGIE"

Have fun and feel free as you assert your God-given right to be totally fit. Do this one thing for yourself and you will pour happiness over all.

Dance Aerobics provides an attractive fitness program to trim the body and tone the muscles while exerting the cardiovascular system. Overall efficiency and youthful vigor will be yours. Look sharp! Feel great!

This album contains the music for fifteen illustrated routines (Jr.-Sr. High / Adult level) in Maxine Polley's Dance Aerobics paperback. The total package provides the tools for a dozen weeks of fitness for both "independents" at home and leaders on the job. "Physical fitness is more than letting your fingers walk through the yellow pages," says Erma Bombeck. So let's jump, clap, and boogie now!

ABOUT MAXINE



Maxine Polley is an author, the Dance Aerobics Instructor at both Colorado State University (dce), Fort Collins, and Metropolitan State College, Denver, as well as a Clinician on the Governor's Council for Health Promotion and Physical Fitness.

She attributes her early fitness to acrobatic training begun at age five, six years at Dotty McGill's School of Dance, marching five years with the National Champion Plaidettes Drill Team, and touring the United States and Canada with the lucky Girls Acrobatic Team.

Valedictorian of her high school, cum laude graduate of Slippery Rock State College, Maxine received her Masters in Physical Education and has completed the doctoral coursework at the University of Northern Colorado, Greeley. Maxine resides in Fort Collins with her husband, Dr. Dale Polley, Director of Special Education Services, and their children, Rex, Dee and Dana (members of her Aerobic Angels Dance Team.)

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Dance Aerobics Book . . . . . Anderson World Publications
1400 Stierlin Road
Mountain View, Calif. 94043
Manufactured by . . . . . A & R Record Manufacturing Corp.
Dallas, Texas

ROUTINES: "Dance Aerobics" paperback ($5.95), 160 p. ISBN: 0-89037-186-5
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SONGS FOR CHILDREN WITH SPECIAL NEEDS RECORD 2

bowmar PUBLISHING



SONGS FOR CHILDREN WITH SPECIAL NEEDS (Album 2)

Collected and Edited by FRANCES COLE, *Curriculum Coordinator-Music, El Monte School District, California and Editor of the handbook,* "Music for Children with Special Needs," *published by the California Association for Supervision and Curriculum Development, Southern Section.*

Instrumental Arrangements and Direction by Edward B. Jurey, *Supervisor in Music Education, Los Angeles City Schools, Calif.*

1. GREETINGS
   Good Morning, Merry Sunshine
   The Flag
   Weather
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   Join Into the Game
   Round and Round the Village
   See Me
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   Down at the Station
   Garden Thought
   Little Red Caboose
4. SINGING SOUNDS
   Busy Bee
   Are You Sleeping?
   Lullaby
   Three Ducklings
5. SPECIAL DAYS
   Three Little Witches
   Pray God Bless
   Santa's Stocking
   Wind Through the Olive Trees

GOOD MORNING, MERRY SUNSHINE

1. Good morning, merry sunshine
   How did you wake so soon?
   You scare the little birds awake,
   And shine away the moon.
2. Good morning, merry sunshine,
   How did you wake so soon?
   You warm the tiny ants awake,
   And shine away the moon.
3. Good morning, merry sunshine,
   How did you wake so soon?
   You kiss the little flowers awake,
   And shine away the moon.

THE FLAG *Traditional*

1. Raise the flag at sunrise
   Raise it to the blue skies,
   Then salute its colors true,
   Red and White and Blue.
2. Sunset is the right time,
   Just before the night time,
   Then we'll put the flag away,
   For another day.

WEATHER *George Castro (age 10)*

1. We don't have any rain today.
   We don't have any rain today.
   We don't have any rain.
2. We don't have any sun today.
   We don't have any sun today.
   We don't have any sun.

FINGERS, NOSE, AND TOES

(Traditional Words and Tune)

1. Put your fingers on your nose, then your toes,
   Put your fingers on your nose, then your toes,
   Put your fingers on your nose,
   put your fingers on your nose,
   Put your fiigers on your nose and then your toes.
2. Put your fingers on your nose, then your cheeks,
   Put your fingers on your nose, then your cheeks,
   Put your fingers on yor cheeks
   and then leave them there for weeks,
   Put our fingers on your nose and then your cheeks.
3. Put your fingers on your nose, then your hair,
   Put your fingers on your nose, then your hair,
   Put yor fingers on our hair
   and then wave them in the air,
   Put your fingers on your nose and then your hair.

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JOIN INTO THE GAME

Let ev'ry one clap hands like me
Let ev'ry one clap hands like me
Come on and join into the game
You'll find that it's always the same!
Same pattern:
Let ev'ry one whistle like me (etc.)
Let ev'ry one laugh like me (etc.)

ROUND AND ROUND THE VILLAGE

1. Round and round the village,
   Round and round the village,
   Round and round the village,
   As you have done before.
2. In and out the windows,
   In and out the windows,
   In and out the windows,
   As you have done before.
3. Stand and face your partner,
   Stand and face your partner,
   Stand and face your partner,
   And bow before you go.
4. Follow me to London,
   Follow me to London,
   Follow me to London,
   As you have done before.

SEE ME *Frances Cole*

1. See me touch my head
   See me touch my face
   Then I stretch my hands up high
   I can almost reach the sky
   Oh, see what I can do.
2. See me shake my hand,
   See me shake my foot
   Then I stretch my hands up high
   I can almost reach the sky
   Oh, see what I can do.

BAND OF ANGELS

There was one, there were two,
there were three little angels,
There were four, there were five,
there were six little angels,
There were seven, there were eight,
there were nine little angels,
Ten little angels in that band.
Oh wasn't that a band, *Sunday morning,
Sunday morning, Sunday morning!
Wasn't that a band, Sunday morning,
Sunday morning soon!

*Substitute name of any day.

DOWN AT THE STATION

Traditional Round

1. Down at the station
   Early in the morning
   See the little puffer billies
   Standing in a row
   See the engine driver
   Pull the little handle.
   Choo Choo! Wsh! Wsh! Off we go!

GARDEN THOUGHT

David Petrunio (age 9) Wilkerson School

1. Plant a seed, watch it grow.
   Use a rake, use a hoe.
   When you use a rake and hoe,
   You can expect something to grow.

LITTLE RED CABOOSE

1. Little red caboose, little red caboose,
   Little red caboose behind the train.
   Smokestack on its back, hangin' down the track,
   Little red caboose behind the train. — Toot!
2. Little red caboose, little red caboose,
   Little red caboose behind the train.
   Coming round the bend, hangin' on the end,
   Little red caboose behind the train.

Other things to sing about and act out:

3. Climbing up a grade, slowing till it's made,
4. Easing gently down, stopping in a town,
5. Rattling on its way, travelling night and day,

"Little Red Caboose" from Book 1 of Growing with Music by Wilson, Ehret, Snyder, Hermann and Renna. © 1958, Prentice-Hall, Inc. Used by permission of the Publisher.

BUSY BEE *Lyrics by Anna Shepard*

1. Busy, busy bee,
   Humming merrily;
   Flying all the meadows over
   Sipping honey from the clover,
   Busy, busy bee.
2. Busy, busy bee,
   Humming merrily;
   While the days are warm and sunny
   Storing up your winter honey,
   Busy, busy bee.

"Busy Bee" from New Music Horizons, Book 2 © 1956, Silver Burdett Co.

ARE YOU SLEEPING?

1. Are you sleeping, are you sleeping,
   Brother John, Brother John?
   Morning bells are ringing,
   Morning bells are ringing,
   Ding, ding, dong; ding, ding, dong.

LULLABY Bye, bye, rockabye,

Go to sleep my baby, bye. (2)

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THREE DUCKLINGS

1. Three little ducklings, dash, dash, dash,
   Jumped in the duck pond, splash, splash, splash.
2. Heads went down and tails went SWISH.
   They said, "Hello," to a big, black fish.
3. When mother called them, quack, quack, quack,
   Three little ducklings swam right back.

THREE LITTLE WITCHES

1. One little, two little, three little witches,
   Fly over hay stacks, fly over ditches,
   Slide down moon beams without any hitches,
   Hi, ho; Halloween's here.

PRAY GOD BLESS *Traditional*

1. Pray God bless all friends here,
   A merry, merry Christmas and a Happy New Year.

SANTA'S STOCKING *by Lynette Young*

1. Who fills Santa's stockings?
   I wonder to myself.
   Can it be a Christmas angel,
   Or a busy little elf?
2. Santa's trip is over
   And he's tired as he can be.
   I wonder if he wishes to be just a child like me?
3. Oh I'm sure he's not forgotten
   in his home so far away.
   For the joy he brings to others,
   He'll be blest on Christmas day.

WIND THROUGH THE OLIVE TREES *Traditional Carol*

1. Wind through the olive trees, softly did blow,
   Round little Bethlehem, long, long ago.
2. Sheep on the hillside, lay whiter than snow.
   Shepherds were watching them, long, long ago.
3. Then from the starry skies, angels bent low.
   Singing their songs of joy, long, long ago.
4. For in a manger bed, long, long ago,
   Christ came to Bethlehem. long, long ago.

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FORCE OF NATURE



Tommy

STOP ! ! ! Do not read these notes until you have listened to this album . . . and if you are playing this album and reading these notes then stop reading and listen ... because this album deserves your full attention. Now that you have heard this album then you are aware of the magic that has been captivated and placed in the waxed grooves for you to focus your listening apparatus towards. For this is not the kind of album that one can vividly define or categorize ... it is a many-faceted gem of art that contains all of the raw musical elements that it takes to make a great-sounding album ... in addition it also has the same finesse and the experience of seasoned musicians that combine their talents to create the FORCE OF NATURE. This is a dynamite album, the producers, Joseph B. Jefferson and Bruce Hawes and Warren Williams, the group's manager, have a great deal to be proud of. I know that you will love this album; I do. This album does not fool around because it is not nice to fool with the FORCE OF NATURE.

STEVIE WONDER

FORCE OF NATURE
Produced by
Jefferson / Hawes

SIDE ONE

DREAMS
Written by G. James
Arranged by Jack Faith

FOOL'S WONDERLAND
Written by B. Hawes
Arranged by Jack Faith

A SPEAR AND A FEATHER
Written by J. Faison, D. Harmon
Arranged by John Faison, Donald Harmon

A LITTLE BIT OF SOMETHING
Written by J. B. Jefferson
Arranged by Jack Faith

IE MAN JA (YA-MON-YA)
Written by J. Walker
Arranged by J. Walker

SIDE TWO

WHY DO I FEEL LOVE (FANTASY)
Written by J. Faison, D. Harmon
Arranged by Jack Faith

SIGNS OF OUR TIMES
Written by B. Hawes
Arranged by Bruce Hawes, Joseph B. Jefferson

CLOUDS
Written by J. B. Jefferson, B. Hawes
Arranged by Jack Faith

THOUGHTS
Written by J. B. Jefferson, B. Hawes, J. Faison
Arranged by Jack Faith

SIMBA
Written by B. Sigler
Arranged by Bunny Sigler

Produced by Bunny Sigler
Engineered by Jay Mark and Don Murray
Recorded at Sigma Sound Studios—Phila., Pa.
Mastered at Frankford/Wayne
Recording Labs, Phila., Pa.
"The Sound of Philadelphia"
Songs published by Mighty-Three Music, BMI
Sole Administrator: Blackwood Music, Inc.

Force Of Nature Personnel:
RONALD JAMES–Lead Guitar, Vocals
DONALD HARMON–Rhythm Guitar, Vocals
JOHN FAISON–Bass, Lead Vocals
HARRY DIXON–Organ, Flugel Horn, Trumpet, Flute, Vocals
WARREN PATTERSON–Trombone, Vocals
ROZELL RANDOLPH–Trombone, Sax, Vocals
CLEVELAND BRUNSON–Congas, Timbales, Vocals
JAMES WALKER–Congas, Bongos, Timbales
GERALD JAMES–Drums
BRIAN EVANS–Lead Vocals
Additional Personnel:
Special Thanks to Our Background Girls Deborah Stockton, Cynthia Biggs and Helen Jefferson
With the Assistance of Don Renaldo and His Strings
Dexter Wansel Programming of Putney Synthesizer
Art Direction: Ed Lee
Front Cover Photo: Robert Monroe
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Together We Sing

Songs of praise and celebration
for all seasons
St. Thomas the Apostle Folk Group
West Hempstead, N.Y.

Together We Sing

Elise Aragón - guitar
Kathy Breheny
John Burke - guitar
Monica Callahan
Angela Castle - alto recorder
Carol Chiulli - tambourine
Laura Chiulli
Maria Chiulli
John Coban
Mary Jane Coneys
Brendan Dean
Kathy Dean
Ann Delaney - guitar
Michael Ferrara - electric bass
Kathy Greve
Tricia Hoyecki
Regina Mascia
John Mc Guire - guitar
Janice Miller - flute
Carolyn Moran
Kathy Moran - guitar
Kathy Murphy
Jeanine Nizza
Rosemary Nola
Thea Pellman
Irving Sambolin
Clare Serio - guitar
Geralyn Serio
Mary Serio - guitar
Fr. Gene - moderator

Side 1

Though the Mountains May Fall - Dan Schutte, S.J.
Emanuel - Tim Manion
Glory to God - Dan Schutte, S.J.
The Cry of the Poor - John Foley, S.J.
This Little Light

Side 2

Be Not Afraid - Bob Dufford, S.J.
Shepherds and Kings - Gregory Norbet, O.S.B.
You Are Near - Dan Schutte, S.J.
Song of Thanksgiving - Darryl Ducote
How I Rejoiced - Paul Quinlan

Special thanks to Fr. Bill Costello, our pastor, and all the priests for their support, and to our parishioners, who have always been a source of encouragement to us as we sing together. We offer our music as part of ourselves, in thanks.

- St. Thomas Folk Group

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Composer Gregory Norbet, O.S.B.

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GEORGE BENSON



BLUE BENSON

PD-1-6084
Polydor

SIDE 1

BILLIE'S BOUNCE
Charlie Parker

George Benson—*guitar* / Herbie Hancock—*piano* / Billy Cobham, Jr.—*drums* / Ron Carter—*bass* / Johnny Pacheco—*conga drums*

LOW DOWN & DIRTY
George Benson

George Benson—*guitar* / Herbie Hancock—*piano* / Billy Cobham, Jr.—*drums* / Ron Carter—*bass* / Johnny Pacheco—*conga drums*
arranged by Tom McIntosh

THAT LUCKY OLD SUN (Just Rolls Around Heaven All Day)*
Haven Gillespie—Beasley Smith

George Benson—*vocal* / Paul Griffin—*piano* / Jimmy Johnson, Jr.—*drums* / Bob Cranshaw—*bass* / Buddy Lucas—*harmonica*
Garnett Brown—*trombone* / Clark Terry—*trumpet* / Arthur Clarke, George Marge—*tenor saxophone*
arranged and conducted by Horace Ott

George Benson's sudden ascent into the pop top ten, after well over a decade of finely crafted and sometimes exhilarating guitar playing, has left his original boosters, the jazz cognoscenti, in a quandry. On the one hand, Benson is very probably the most gifted jazz guitarist since Wes Montgomery, and therefore, the jazz fans argue, he is selling his talent short by tailoring his improvisations to the demands of pop arrangers and vocalizing on his top ten single, rock songwriter Leon Russell's "This Masquerade." But not all the jazz lovers are as harsh as this in their judgments, because Benson invests everything he does with a commanding musicality which even purists find difficult to resist.

Blue Benson, originally recorded in February and November of 1968, will be cause for rejoicing from both camps of Benson followers. On most of the performances Benson digs into the blues with sterling support from pianist Herbie Hancock, bassist Ron Carter, and drummer Billy Cobham, an all-star triumvirate then and now, and the prominent, propulsive Latin percussion of Johnny Pacheco. Most of these performances were on the Verve albums *Goodies* and *Giblet Gravy,* interspersed with more heavily arranged, pop-oriented items, and if the writer's memory serves him well, one or two of them were burdened with overdubbed horn or string arrangements. In any event, "Billie's Bounce," a charging, no-holds-barred version of the Charlie Parker blues line, has never been released in any form.

Benson's roots are blues roots, as he demonstrated on the PBS-TV John Hammond special in his blistering Charlie Christian re-creations, and as he has told numerous interviewers, among them *down beat*'s Charles Mitchell. Asked whether the Pittsburgh music scene where he did his earliest playing was blues-funk oriented, Benson told Mitchell, "It was very blues and rhythm-and-blues oriented, at least the black stations that I listened to at the time were. My background is based mostly on that and pop music. The good thing about Pittsburgh was that it was loaded with very fine jazz players too. I played for a year or so across the street from a club that featured nationally famous jazz artists. Even though, at the time, I had had no desire to get into it, I heard jazz a lot."

These blues roots—with their attendant jazz sophistication—shine through on "Billie's Bounce," "Low Down and Dirty," and "Doobie Doobie Blues." "Billie's Bounce" and "Low Down and Dirty" also feature piano solos which are surely among Herbie Hancock's churchiest, most satisfyingly soulful recorded efforts. The mellower, more harmonically adventurous Benson is represented by a lovely "What's New" and the sweet simple "I Remember Wes." Last but not least, especially not for Benson fans who found his vocal on "This Masquerade" one of his more attractive recorded moments, "That Lucky Old Sun" finds Benson singing in a fervent, abandoned mood.

So, although it is primarily blues-colored, *Blue Benson* includes quite a few additional hues from the Benson spectrum. And it illustrates the truth of a remark Benson made to Chuck Mitchell, a remark which would have been sheer braggadocio coming from most performers. "Everything I play is mine," he said, "once I hit that first note."

—Robert Palmer

SIDE 2

THUNDER WALK
Harold Ousley

George Benson—*guitar* / Herbie Hancock—*piano* / Billy Cobham, Jr.—*drums* / Ron Carter—*bass* / Johnny Pacheco—*conga drums*

DOOBIE, DOOBIE BLUES
George Benson

George Benson—*guitar* / Bob Cranshaw—*bass* / Jack Jennings—*conga drums* / Jimmy Johnson, Jr.—*drums*
arranged by Horace Ott

WHAT'S NEW*
Bob Haggart—Johnny Burke

George Benson—*guitar* / Herbie Hancock—*piano* / Billy Cobham, Jr.—*drums* / Ron Carter—*bass* / Johnny Pacheco—*conga drums*

I REMEMBER WES
George Benson

George Benson—*guitar* / Paul Griffin—*piano* / Leo Morris—*drums* / Chuck Rainey—*Fender bass* / Jack Jennings—*vibes*
The Winston Collymore Strings / Arthur Clarke, George Marge—*tenor saxophone, flute*
arranged and conducted by Horace Ott

All selections BMI except * ASCAP

Originally produced by Esmond Edwards/Recorded February and November, 1968 / Reissue Engineering: Tony May, Edwin Outwater
Design: Peter Corriston/Photography: Alen MacWeeney
Also available on 8-Track (8T-1-6084) and cassette (CT-1-6084) / ® © 1976 Polydor Incorporated, Manufactured and Marketed by PolyGram Records Inc., 810 Seventh Avenue, New York, N.Y. 10019, Printed in U.S.A. Previously released on Verve albums V6-8749 and V6-8771
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AMON DÜÜL II
PHALLUS DEI



PHALLUS DEI
AMON DÜÜL II

6.24442
AP

Side One

Kanaan 3:56
Dem Guten, Schönen, Wahren 6:00
Luzifers Ghilom 8:02
Henriette Krötenschwanz 1:59
(1. – 4.: Amon Düül II)

Side Two

Phallus Dei (Amon Düül II) 20:45

Dieter Serfas	(dr, electric cymbals)
Peter Leopold	(dr, perc., grand piano)
Shrat	(bongos, vocals, violine)
Renate Kneuer	(vocals, tambourin)
John Weinzierl	(guitar, 12-string-bass)
Chris Karrer	(violine, guitar, 12-string-guitar, sopran-sax, vocals)
Falk Rogner	(organ, Synthesizer)
Dave Anderson	(bass)
Guests:	
Holger Trülzsch	(turkish drums)
Christian Borchard	(vibraphon)

Produced by Olaf Kübler
all compositions, arrangements and lyrics by Amon Düül II
Cover design: Amon Düül II
Photos: Amon Düül II and Gerd Stein
This album is dedicated to Irmgard Weigelt

„Kommet zu Hauf in den Katakomben von KANAAN (3'56). Wer hat sie, in jener violetten Stunde durch das Schlüsselloch gesehen, die Priester auf Stelzen, eingelogen als Attraktion zur intergalaktischen Monstershow." Das sprach der KINDERMÖRDER* (6'00),erlauchter Erfinder der Trompetenmesse von Tibet, als er den Karawanenwagen bestieg. „Geier von Calcutta, jeder ist ein Komponist, wenn er den Schnittpunkt zweier Parallelen im unendlichen Kreis um den sich Polke und Ländler drehn, und die Ohren der Meisterweisen neigten sich gen Morgen. Er kam mit elektronischen Schwingen aus dem Mi der einbalsamierten Engel, wo im Wahrsagersom gregorianische Weltenspinnen HENRIETTE KRÖTENSCHWANZ (1'59) beklagen. Abgehoben von der Rollbahn mit hyphnptischen Messern in den Händen: „PHALLUS DEI" (20'45).
*DEM GUTEN SCHÖNEN, WAHREN.

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b/w
Salsoul 3001
by
Salsoul Orchestra
12D2011
Salsoul
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DISCO MIX 12" - 45 RPM
"NICE 'N' NAASTY"
(Vincent Montana, Jr.)
12D-2011
STEREO
DISCO REMIXING BY
WALTER GIBBONS
SIDE A
(12D-2911AS)
Time: 5:49
THE SALSOUL ORCHESTRA
PRODUCED, ARRANGED & CONDUCTED BY
VINCENT MONTANA, JR.
EXECUTIVE PRODUCERS - JOE CAYRE
STAN CAYRE, BEN CAYRE
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Disco

The Film Music of Bronislaw Kaper

played by the composer



DELOS FILM BLIFF SERIES

Mutiny on the Bounty
Lili
The Glass Slipper
Butterfield 8
Auntie Mame
The Chocolate Soldier
Invitation
The Brothers Karamazov
Green Dolphin Street
The Swan
Lord Jim
San Francisco



The Film Music of Bronislaw Kaper

Side 1		Side 2	
Mutiny on the Bounty	3:20	Invitation	3:07
Lili	6:43	The Brothers Karamazov	6:14
The Glass Slipper	9:40	Green Dolphin Street	9:37
Butterfield 8	13:28	The Swan	12:50
Auntie Mame	16:40	Lord Jim	15:38
The Chocolate Soldier	19:33	San Francisco	18:14

That Bronislaw Kaper has been an important figure in the Hollywood musical firmament for the past forty years is something known to every fairly well informed film buff. That he is an exceptionally adept pianist is known only to his friends and acquaintances—a league that takes in just about everybody else in the Hollywood musical firmament, plus those involved in all facets of cultural life in Los Angeles. In point of fact, the LA musical milieu has no more avid supporter than Kaper and even though his identification is with the movies, he is the kind of musician who carries in his head—and performs at the drop of a suggestion—music ranging from Clementi to Szymanowski. Among his closest friends and admirers of his pianistic ability is Artur Rubinstein, who once told him, "The difference between the way you play the piano and the way others play it is that you make it sound the way you want it to sound and the others sound the way the piano wants it."

Kaper's love affair with the piano began at the age of seven when one was brought into the family home in Warsaw. The parents found that their son could play the instrument even though he had received no instruction. Within a year he played so well that he was given to showing off for guests. To please his father, a businessman, Kaper studied and completed a course in law, while at the same time taking courses in piano and composition. At the age of twenty-one he graduated from The Chopin Music School, a circumstance that required a public appearance—and a discovery that being a pianist requires more than talent. Recalls Kaper, "I was scared stiff at the idea of playing for an audience. I had to take a street car to the school, where my big piece was to be the Chopin F Minor Concerto, and I was praying that we would have an accident on the way. We didn't, and I passed, but I knew that the life of concert pianist wouldn't be for me."

Kaper went to Berlin to further his musical education and took a job writing songs for a cabaret in order to support himself. It was a time of burgeoning theatrical activity and Kaper was soon swept into the cauldron of German stage musicals and movies. He adapted and arranged material, accompanied artists, and discovered his talent for composition. The happy bustle of activity was curtailed by the rise of the Nazis and in 1933 Kaper, then married, moved to Paris, where he became a part of the French film industry. In the summer of 1935 Louis B. Mayer happened to be vacationing in Europe and everywhere he went he heard the song "Ninon," which Kaper had written for Jan Kiepura in Berlin. Mayer found out who wrote it, asked Kaper to come to his hotel in Paris and within an hour signed him to an MGM contract.

Arriving in early 1936, Kaper began what would stretch into a twenty-eight year association with MGM. What Max Steiner was to Warners, Kaper was to Metro. And had there been any doubt in Mayer's mind about bringing a European song writer into his midst, it would have faded fast with Kaper's melody for the title song of *San Francisco*, written shortly after his arrival (in collaboration with Walter Jurman). It was his good fortune to be able to write an instantly quintessential American melody. However, despite the enduring success of that infectious melody, there are others in this album that better pinpoint the quintessence of the composer. One of them is "While My Lady Sleeps," which Kaper wrote for Nelson Eddy to sing in the 1941 MGM version of *The Chocolate Soldier*. Others are the melodies from *The Glass Slipper* (1955) and *The Swan* (1956). Both were films dealing with romantic fantasy and both scores reveal the nature of the composer, a middle European of wit and charm.

It took Kaper several years to convince Louis B. Mayer that he was not simply a songwriter but a composer capable of writing complete scores for all kinds of films. In the Golden Age of Hollywood abundance it was considered enough for a man to be good at one job. It was not enough for Kaper, who went on to demonstrate his ability to provide background scoring for intense dramas as well as light hearted comedies. However, this album alludes mainly to the lighter side of his output since the choice of material was dictated by those of his melodies which have found favor with the public. This is especially true of *Lili*, for which he won an Oscar in 1953, and the theme from *Green Dolphin Street* (1947), whose minorish tones have made it a favorite among jazz musicians. Kaper's music for Elizabeth Taylor's *Butterfield 8* (1961) helped give that dubious picture a better tone and the "Gloria" theme probably contributed to Miss Taylor's winning of the Oscar. Skillful film composition often helps a picture seem better than it really is and the soap opera-like *Invitation* (1952) is a case in point. Another aspect of the art is to supply emotional dimensions perhaps not apparent in the visual. With one of his themes for *Auntie Mame* (1958) Kaper strove to underline the sentiment and gentleness of that madcap lady.

Among his own favorites in this album is *The Brothers Karamazov*, a film he claims he was absolutely determined to score. The two most recent items in this collection are both from expensive spectaculars—*Mutiny on the Bounty* (1962) and *Lord Jim* (1964)—that failed to live up to their promise. *Mutiny* suffered from comparison with the 1935 original except that its score was far superior. Here Kaper plays the main title and the love theme. *Lord Jim* was simply a flop and further proof that no matter how good the score, it can't save a ship that won't float. But a good theme can be pulled out to make a good song, as is the case with "The Color of Love." In lining up the album, this was a piece the composer placed on his 'must' list.

Bronislau Kaper is a man with a passion for music and his warm and humorous attitude toward life is truly reflected in both his composition and his playing. And after forty years of writing music for films, he does not feel that everything has been said and done. "No, if you're excited by something, you'll come up with new ideas. How many women have you known in your life? Then along comes another and you love her. You've seen eyes before, legs before, but wait—there's something different about this one, something in the eyes, in the voice, a smile, an expression, something in the way she walks. It's the same with films—all you need are a few little things and off you go again. If I were bothered by the *cliches* of the past, I couldn't live. Not just music. Life is also full of *cliches*. Don't fall for them."

—Tony Thomas

Producer: *Tony Thomas* Executive Producer: *Amelia S. Haygood* Engineer: *Carson Taylor* Neumann Mastering: *Kenneth R. Perry* Art Direction & Design: *Tri-Arts, Inc.*
Library of Congress card catalog number 75-750976 applies to this recording *©1975 Delos Records, Inc., 855 Via de la Paz, Pacific Palisades, Calif. 90272. Printed in U.S.A.*

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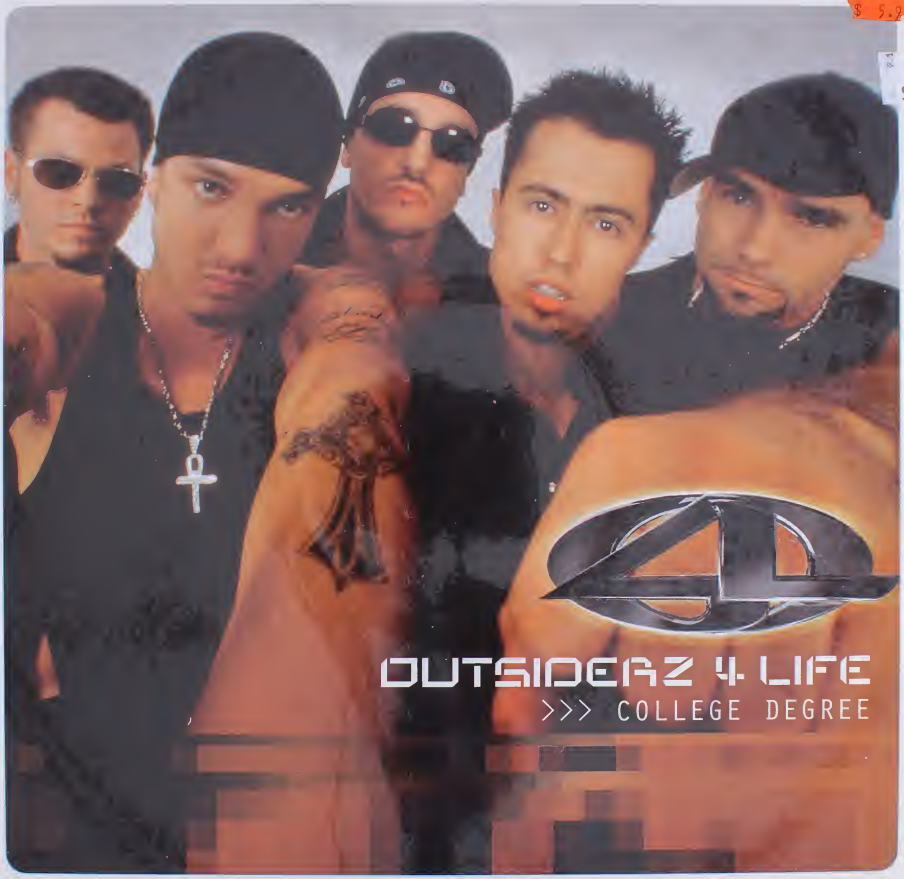


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OUTSIDERZ 4 LIFE
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>SIDE A
[1] RADIO EDIT 3:32
[2] INSTRUMENTAL 4:55

>> SIDE B
[1] ALBUM VERSION 4:55
[2] A CAPPELLA 0:45

OUTSIDERZ 4 LIFE >>>

>>> COLLEGE DEGREE

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Produced by Timbaland for Timbaland Productions Inc
Executive Producers:Barry Hankerson and Jomo Hankerson

Both the album "Outsiderz 4 Life" available on Virgin LPs,Cassettes and Compact Discs.

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Jonathan, David & Elbert

PHILIPS

3 NEW GUYS WITH NEW IDEAS ABOUT SINGING



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Jonathan, David & Elbert

3 NEW GUYS WITH NEW IDEAS ABOUT SINGING

WOKE UP THIS MORNING
(Adapted by MacMinn—Fromer—Fromer—Robinson), MRC Music Inc., (BMI) . . . 2:37

THE SWEETEST WINE
(Adapted by Jonathan—David—Elbert), MRC Music Inc., (BMI) . . . 3:15

YES, I SEE
(Adapted by Jonathan—David—Elbert), MRC Music Inc., (BMI) . . . 2:42

JUDY'S SONG
(Melvina Reynolds), MRC Music Inc., (BMI) . . . 1:10

IF I WERE FREE
(Adapted by Jonathan—David—Elbert), MRC Music Inc., (BMI) . . . 2:41

QUANTANAMERRA
(Adapted by Jonathan—David—Elbert), MRC Music Inc., (BMI) . . . 2:52

THREE KIDS
(Jon Fromer), MRC Music Inc., (BMI) . . . 2:10

FARE THEE WELL
(Adapted by Jonathan—David—Elbert), MRC Music Inc., (BMI) . . . 2:27

GO, LASSIE, GO
(Adapted by MacMinn—Fromer—Fromer—Robinson), MRC Music Inc., (BMI) . . . 2:10

HEY, NELLIE, NELLIE
(S. Silverstein), Hollis Music Inc., (BMI) . . . 2:21

ROAD SONG
(Mason Williams), Davon Music, (BMI) . . . 4:05

HANGMAN
(Adapted by MacMinn—Fromer—Fromer—Robinson), MRC Music, Inc., (BMI) . . . 2:53

Engineer: Dave Wiechman
Music Coordinator: Peter MacMinn
Produced by Jack Tracy

Our country's popular music has taken on a new character in the last few years. The great wave of rediscovered folk music has added to the amalgam of pop songs, rhythm and blues, country and western, and jazz, and has cast yet a new shading on the songs America sings.

Jonathan, David, and Elbert have grown up in this new era, and the songs they sing with such obvious enjoyment and skill are the new music of our times.

This is a new group, one recorded for the first time, but to say much more about them than to tell you they are young San Franciscans (Jon and David are brothers) who have grown up singing the songs of their generation would be unnecessary.

For it *is* the music they sing and write and play that is of importance here. From the vibrant *Woke Up This Morning* to the old English ballad, *Hangman*, these are songs of freedom, of love, of working, of wondering, and of hope.

Take, for example, *The Sweetest Wine*, a modern ballad with a tenderness and beauty to it that reflects young love yesterday, today, or tomorrow.

Or *Yes, I See*, a Bob Gibson song about the first major action by Negro regiments in the Civil War, when they attacked Fort Wagner on the last day of July. It stirs up the thunder.

Judy's Song is one that Jonathan and David grew up on—they come from a home that always is filled with music.

Guantanamera is a lyric written by the poet, Jose Martin, a year before he gave his life leading the struggle for Cuban independence in 1896. The trio captures its message remarkably.

Three Kids was written by Jonathan. Its message is universal, its beauty tranquil, yet forceful.

Fare Thee Well comes from Bob Dylan, and the direct vigor of his writing, unsapped by sentimentality, is easily apparent.

Go, Lassie, Go is an old Scottish lyric treated superbly by the trio. Listen, if you will, and smell the heather.

Hey, Nellie, Nellie was written by Shel Silverstein, noted chiefly for his humorous writing and sketches in *Playboy*. There is nothing funny about the message he offers in this rousing call, however.

Road Song comes from the pen of Mason Williams, who, many people suspect, is going to become a major songwriting voice. Strikingly constructed, the song is a lonesome call in the night that somehow also carries a brave reassurance.

These are some of the songs that Jonathan and David Fromer and Elbert Robinson sing. Savor them, enjoy them. They are the songs of a new American generation.

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Lado A

1. EL CHACHACHÁ
(DARIS CONTRERAS)

2. ME ENAMORÓ
(RAUL)

3. DIN DUM
(DAVID KENTON
IDEA: CHEQUEO)

4. SOBRITA NUEVA
(DAVID KENTON)

5. MALA SUERTE
(RAUL)

Lado B

1. ME LA LLEVO
(D. CONTRERAS, RAUL)

2. ME VOY DE ESTE
(MELVIN RAFAEL)

3. NO LE DIGAN
(DARYS CONTRERAS)

4. LOS INCOBRABLES
(D RESERVADO)

David & Darys
"La Banda Show"



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EL Jibarito Con Sabor A Pueblo

VUELVE ANGEL L. ARCELAY CON TUTO FELICIANO Y SU CONJUNTO

LADO A

1) De Las Mujeres no Se Habla	— B. Carrero	2:56
2) Gomorra y Zodoma	— A. Vazquez	2:52
3) Subiendo y Bajando	— A. L. Arcelay	3:05
4) Noche Buena Sin Pan	— H. Machuca	3:55
5) Flor Del Alma Mia	— A. L. Arcelay	3:59

LADO B

1) Besos Embenenados	— H. Rosario	3:40
2) Hasta El Ano Nuevo	— A. L. Arcelay	3:20
3) Jesus El Mesias	— A. Vazquez	2:56
4) Ni Falta Que Mehaces	— A. L. Garcia	2:12
5) Feminino y Masculino	— J. Rosario	3:30

FAMOUS

Volume 2
Love Affair with a Clarinet

Buddy De Franco
with Jim Gillis, Guitar



Ten original jazz pieces for clarinet
written and recorded in a two-album series by Buddy De Franco
Opus VI-X in this album. Clarinet and guitar music enclosed.

674



Buddy DeFranco

Volume 2

About This Album

This album and its companion piece, Volume I, contain ten original jazz pieces written and performed by Buddy DeFranco on clarinet with accompaniment by Jim Gillis on guitar.

Included in each album is a booklet of these originals so that you can play along with DeFranco on Side One of the album or substitute for him on Side Two, which is a recording of the guitar track only.

The recording of these pieces is somewhat different from the usual album of jazz etudes because DeFranco improvises on the chord progression on each song for several choruses. It's fascinating to see what he does with the chord progression and should stimulate your imagination to push your ability to new levels.

The variety of tunes—Opus I through Opus X—ranges from a simple ballad to a somewhat intricate jazz samba, and includes most of the other modern styles.

Enjoy!

Keith M. Perkins

Side One
Listen to or play along with Buddy DeFranco, and on

Side Two
You sit in for DeFranco.

Keith M. Perkins, Producer
Joe Chietera, Engineer

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Buddy DeFranco uses a Yamaha YCL-61 clarinet exclusively and recorded this album using that instrument.

Cover photograph: Dick Luria, N.Y.C.

FAMOUS SOLOS

Volume 2

Love Affair With a Clarinet

FAMOUS LOS




ALTERNATIVE
FROM THE START

A L T E R N A T I V E

We hope you remember or have heard of Swing Street, Birdland, or the Savoy Ballroom. An era of days when you could hear your favorite Jazz Musicians any night of the week in your hometown area. Perhaps walk down 52nd Street and have a difficult time deciding which club to patronize first. This is part of our Jazz Heritage. Do the names Duke, Count, Prez, Dizzy, and Bird ring a bell? These are the artists or pioneers who laid the groundwork and tradition for what we Jazz Musicians play today.

Music is an Art Form which is constantly changing. There are those who choose to continue with, in some form or another, the style and music of the 'Masters'. Although the performers are different and the ideas varied, the foundation is there. This is the music of Alternative; to continue with this foundation so that the heritage may live on — hopefully forever.

With all of this in mind, we recorded this album in the traditional manner — no overdubbing and no laying down individual tracks. We set up in the studio, placed the microphones, and played/recorded. We tried to produce that 'live sound' and spontaneity of our music; just like the albums were done in the 50's and early 60's. We think we've succeeded, and hope you agree.

Side One

From the Start
Composer Fred Hughes, Jr.
One Note Samba
Composer A.C. Jobim
Autumn Leaves
Composer Johnny Mercer
My One and Only Love
Composer Wood/Mellin

Side Two

Jay's Tune
Composer J.J. Wiggins
On Green Dolphin Street
Comp. Caper/Washington
Straight, No Chaser
Comp. Thelonious Monk







Fred Hughes Jr.

Born in Lancaster, PA, Fred had an early exposure and education in music. His father, Fred Sr., was a musician in the area playing string bass, tuba, trombone, and euphonium. From birth, Fred was exposed to many styles of music because of his father. At age 8 he began playing keyboards and tuba, and by age 12 was playing professionally with his father in the Central Pennsylvania area. His instructors included Al Hermanns, Bill Horn, and Elman Anderson.

In 1979, Fred joined the US Army and was stationed at Ford Meade, MD with the First Army Band. While he was there he had his own jazz trio and also played piano with the UMBC Jazz Ensemble backing such artists as Al Cohn and many of the local jazz favorites.

In 1981, he was stationed in Seoul, Korea with the Eighth Army Band. While in Seoul, he had his own jazz quartet, 'Just Friends'. 'Just Friends' became a popular jazz group throughout the Korean Peninsula, playing many clubs and concerts and recording six albums for Ossis/EMI Records.

Fred left the US Army in March of 1985 and returned to his native Lancaster, where he teamed up with J.J. Wiggins and Sam Banks to form Alternative.

J.J. Wiggins

Gerald F. Wiggins (J.J.) was born in Los Angeles, California, on April 15, 1956. He learned to play bass at age 4 and, with his father as a guide, developed a high sensitivity and wide range of expression in jazz. At age fourteen, he became bassist for the Craig Huntley Trio, appearing on such shows as the Ted Mack Amateur Hour and the Johnny Carson Show. He also headed his own trio with vocalist Keith Johnson.

J.J. has been featured with such artists as Ella Fitzgerald, Sarah Vaughn, Joe Williams, Herb Ellis, Ray Brown, Monty Alexander, Lou Rawls, and his father, pianist Gerald Wiggins, Sr. He was bassist for the broadway show 'Me and Bessie', starring Linda Hopkins. In addition to playing locally, he is also the bassist with the Duke Ellington Orchestra under the direction of Mercer Ellington.

J.J. displays a remarkable technique of skill, flexibility, and talent creating improvisational styles that are identifiable with him as a musician.

Sam Banks

Sam is a native of Harrisburg, PA, and has been a driving force in the Central Pennsylvania jazz scene for many years, having played with almost every jazz musician in the area throughout the years. He is a self-taught drummer who has inspired many young drummers due to his unique style. Among the notable area groups with which he has performed is Marj and the Majors, which included bassist Art Davis and two Harrisburg natives formerly with the Louis Armstrong Band, Snooks Butler and Bub Veenie.

Sam played on 52nd Street with such greats as Coleman Hawkins and Dexter Gordan and in Baltimore at the Royal Theater with Illinois Jacquet. He has also played with Leo Parker, the Four Step Brothers, Baby Lawrence, June Richmond, Al Grey, and the Paul and Doug Bascomb Big Band from New York. He has backed such stars as Pearl Bailey, Ella Fitzgerald, Redd Foxx, Arthur Prysock, Joe Williams, David Young, and John Blake.

Sam is a true professional in every way. Whether you hear him play or talk with him about his many years of experience in the field of jazz, you walk away knowing that you have been with one of the true artists in the business.



Recorded October 15, 1985, at Mason Studios, SUNY at Fredonia, NY.

Engineer: David A. Dusman
Assistant: Donald E. Smith

Co-Produced by Fred Hughes, Jr. and David A. Dusman

This album was digitally mastered to a Sony PCM-701.

Album design: J. Gernsheimer, Partners Design

Cover photo: Nik Knauer

Back cover photo: Bill Martin

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ROAD FATHER

WOODY HERMAN



Firedance [5:46]
Duke Ellington's Sound Of Love [4:28]
Woodchopper's Ball [3:56]
Sunrise Lady [3:28]

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Pavane [6:04]
I Got News For You [4:35]
Sugar Loaf Mountain [4:38]
Isn't She Lovely [3:41]

PERSONNEL

WOODY HERMAN	Alto & Soprano Saxophones, Clarinet, Vocals
FRANK TIBERI	Lead Tenor Saxophone, Flute, and Bassoon
GARY ANDERSON	Tenor Saxophone, Flute, Alto Flute, Piccolo
JOE LOVANO	Tenor Saxophone and Flute
BRUCE JOHNSTONE	Baritone Saxophone, Bass Clarinet, Flute, Vocals
JAY SOLLENBERGER	1st Trumpet and Flügelhorn
ALLEN VIZZUTTI	1st Trumpet and Flügelhorn
NELSON HATT	Trumpet, Flugelhorn, and Piccolo Trumpet
GLENN DREWES	Trumpet and Flügelhorn
DENNIS DOTSON	Trumpet and Flügelhorn
BILL BYRNE	Trumpet and Flügelhorn
BIRCH JOHNSON	1st Trombone
LARRY FARRELL	Trombone
JIM DANIELS	Bass Trombone
PAT COIL	Piano and Rhodes Piano
MARC JOHNSON	Acoustic and Electric Bass
JEFF HAMILTON	Drums and Percussion
JACK ARNOLD	Congas and Percussion
HERMIE DRESSEL	Personal Manager

SIDE A

1. FIRE DANCE (ASCAP)

Composer	ALLEN VIZZUTTI and JEFF TKAZYIK
Arranger	ALLEN VIZZUTTI
Publisher	PROMENADE MUSIC
Trumpet	ALLEN VIZZUTTI

2. DUKE ELLINGTON'S SOUND OF LOVE (BMI)

Composer	CHARLES MINGUS
Arranger	VAUGHN WEISTER
Publisher	JAZZ WORKSHOP, INC.
Alto sax	WOODY HERMAN
Tenor sax	FRANK TIBERI

3. WOODCHOPPER'S BALL (ASCAP)

Composer	WOODY HERMAN and JOE BISHOP
Arranger	WOODY HERMAN
Publisher	LEEDS MUSIC CORP.
Clarinet	WOODY HERMAN
Tenor sax	FRANK TIBERI
Trombone	LARRY FARRELL
Trumpet	GLENN DREWES

4. SUNRISE LADY (ASCAP)

Composer	BRUCE JOHNSTONE
Arranger	BRUCE JOHNSTONE
Publisher	LITHA MUSIC
Baritone sax	BRUCE JOHNSTONE

SIDE B

1. PAVANE (ASCAP)

Composer	GABRIEL FAURÉ
Arranger	GARY ANDERSON
Publisher	DELAWARE MUSIC CORP.
Clarinet	WOODY HERMAN
Piccolo trumpet	NELSON HATT
Bassoon	FRANK TIBERI
Bass clarinet	BRUCE JOHNSTONE

2. I GOT NEWS FOR YOU (ASCAP)

Composer	IRENE HIGGINBOTHAM and SIDNEY SHAW
Arranger	RALPH BURNS
Publisher	CRESTVIEW MUSIC CORP.
Vocal	WOODY HERMAN
Flügelhorn lead	DENNIS DOTSON
Baritone sax and vocal	BRUCE JOHNSTONE

3. SUGAR LOAF MOUNTAIN (ASCAP)

Composer	ALAN BROADBENT
Arranger	ALAN BROADBENT
Publisher	BROADBENT MUSIC
Trombone	BIRCH JOHNSON

4. ISN'T SHE LOVELY (BMI)

Composer	STEVIE WONDER
Arranger	GARY ANDERSON
Publisher	JOBETTE MUSIC
Baritone sax	BRUCE JOHNSTONE
Tenor sax	JOE LOVANO
Clarinet	WOODY HERMAN

Recorded	January 3rd and 4th, 1978 CAPITOL RECORDS, Studio A, Hollywood, California
Producers	WOODY HERMAN and GLEN GLANCY
Mixing Engineers	HANK CICALO and HUGH DAVIES
Century Records Disc Mastering Supervisor	BILL LIGHTNER
Lathe Operators For Century Records	JIM STONE
For Capitol	KEN PERRY and EUGENE THOMPSON
Control Room Assistant	DAVE ELLSWORTH
Cutting Styli	CAPPS
Lacquer Masters	PYRAL
Disc Processing and Pressing	CENTURY RECORDS and TELDEC, West Germany
Album Graphics	KAY STEVENSON
Photography	GLEN GLANCY

ROAD FATHER WOODY HERMAN

Recorded Direct to Disc



















CENTURY RECORDS

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Order from: Century Records, 6550 Sunset Blvd., Hollywood, California 90028

DAVID BARONI



PRESSING TOWARD THE PRIZE

COLLECTOR'S EDITION

12" SINGLE

DAVID BARONI

SIDE ONE: God's Still On The Throne
SIDE TWO: Special interview with David regarding his ministry and new album

LIFESTREAM RECORDS

DIGITALLY RECORDED

LifeStream

A

Pressing Toward The Prize

White Flag

Children Of The Flame

Weeping Warrior

Stand Ye Still

B

God's Still On The Throne

You Are The Potter

The Greatest Thing I'll Ever Be

Never Run Away Again

Song To The Sleeping

0 11707 30171 0

Printed in the U.S.A.



SPCN-7501830177

The Calvary Music Group
142 Eighth Avenue North
Nashville, Tennessee 37203

Produced by – Rex W. Sledge
Executive Producer – Dr. Nelson S. Parkerson, Jr.

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Life Stream

David Baroni Special Radio Release

Included on this 12 inch disk:
David's new single, "God's Still On The Throne"
An interview with David Baroni
New radio I.D.'s from David Baroni

"GOD'S STILL ON THE THRONE"

If you're wondering where help is gone
When the world is closing in
And you're feeling lost and alone
That's the time you must depend
On the one who holds the earth in His hand
The universe is at His command
No matter what men say
Who think His power's gone away
I believe that

God is, God is, God's still on the throne
God is, God is, God's still on the throne

Remember Daniel in the lion's den
He obeyed the Lord not a king's decree
And for his faith he was delivered and
It brought a nation to its knees
Remember that all things are working for the good
For those who trust Him and live like they should
No matter what the circumstance
There is nothing left to chance
I believe that

Through the course of time
many kings have come and gone
But there's One far above all the rest
Whose kingdom lives on
I believe that

QUESTIONS:

1. **David, would you tell us about your new album on LifeStream Records?**
   (Response time :39)
2. **Tell us about the album title, "Pressing Toward The Prize."**
   (Response time 1:06)
3. **I would guess, as in the past, you did quite a bit of writing for the new album.**
   (Response time :17)
4. **Besides the writing and of course the lead vocals, what other parts did you have in "Pressing Toward The Prize"?**
   (Response time :26)
5. **Tell us some more about the keyboards.**
   (Response time 1:09)
6. **Sounds like that could take quite a bit of time.**
   (Response time :27)
7. **You mentioned earlier that the project was Digital. Did you like working that way?**
   (Response time :36)
8. **Direct Digital...now tell us, what's that all about.**
   (Response time :52)
9. **Let's talk about your new single, "God's Still On The Throne".**
   (Response time :56)
10. **David, how do you see your ministry right now?**
    (Response time 1:58)
11. **Is there anything else you want to add before we have to wrap this up?**
    (Response time :18)

DAVID BARONI *Soldier of the Light Music / BMI*
NILES BOROP *Word Music ASCAP / © 1985*

Approximate interview time - 10:00 minutes

Sinergia/SR 7127

Ernie Washington



What's New!

Sinergia



SIDE 1
What's New
Laura
Rainy Day
Autumn in New York
The Shadow of Your Smile

SIDE 2
You Are the Sunshine of My Life
Summertime
Stormy Monday
Somewhere Over the Rainbow
Everyday

Produced by Sinergia
Recorded at the Sinergia Studios,
Kaneohe, Hawaii
Design: Greg Taylor
Photography: Richard Peterson

℗ 1977 Sinergia, Inc.
46-003 Alaloa Street
Kaneohe, Hawaii 96744

TAMPA
RECORDS
TP–16

Swing Shift



- ROULETTE
- NEARNESS OF YOU
- LOVE FOR SALE
- KENYA
- BODY AND SOUL
- BLUES IN B FLAT
- JUST GEORGE
- SLOW MOOD
- SLOW
- NIGHT BLUES
- BOBATTE
- SONNY BOY

Music for

NIGHT OWLS

The Modern Jazz Octet

TP—16

SWING SHIFT

MUSIC FOR NIGHT OWLS

TP—16

For a twenty full minutes on each side you hear these great stars play the tunes they like to play best. On one, the Oscar Moore Trio with Carl Perkins on piano, Joe Comfort on bass entrance you with their subtle, pretty melodies. It is jazz with a beat, and strong, fertile ideas. Every guitar player in the country has heard of the great musicianship of Oscar Moore. It is needless to expound on his background. With the King Cole Trio he made a name that will last and endear him to his fans for the duration of his career. That genial gentleman Joe Comfort also has quite a following and you will hear his big pure tones on bass throughout the side. The tunes selected were, "ROULETTE," "NEARNESS OF YOU," "LOVE FOR SALE," "KENYA," "BODY AND SOUL" and "BLUES IN B FLAT."

On the flip side under the leadership of George Redman who was a mainstay of Charlie Barnett's big band on drums, are Bobby Gordon, Maury Dell, Don Prell and Herbie Harper. George also worked with Maynard Ferguson, Bud Shank and Bob Cooper. Bobby Gordon placed in the top ten for Baritone Sax on the last Downbeat jazz poll, as did Herbie Harper on trombone. The compositions on this side include, "JUST GEORGE," "SLOW MOOD," "SLOW," "MOER BLUES," "BABETTE" and "SONNY BOY."

This is a full range hi-fidelity recording. For best results play this album at 33⅓ rpm and use only a microgroove needle. If the instrument upon which this record is played is equipped with an osmium-tip needle, such needle should be replaced after 10-15 hours of normal playing time. If the sapphire type needle is used, change after 25-40 hours. If a diamond needle, change after 800 hours. The arm weight on the phonograph should be occasionally checked also and 8 or 9 grams is the normal pressure. Improper arm weight can scratch or mar the surface of this record . . .





Engineer — Val Valentin

STANDARD LITHOGRAPH CO.

PRODUCED AND DIRECTED BY ROBERT SCHERMAN, TAMPA RECORDS, INC.

Betty Walker



presents

AUNT LENA

and her entire

FAMILY CIRCLE

15 15 GOODWILL $ 1.00 $

15 15 GOODWILL $ 1.00 $



15 15 GOODWILL $ 1.00 $

Everyone Knows an Aunt Lena

About Betty Walker…Aunt Lena…and the Family Circle

From the moment Betty Walker entered the recording studio, sat down, put on a veiled, powder-blue hat and horn-rimmed glasses and began to speak, she was immediately greeted by warm gales of laughter. Everyone who had arrived to hear the taping of her latest comedy album, "Aunt Lena," knew that they were about to experience another Betty Walker "happening." This was the same Betty Walker whose legendary "Hello, Cecil" telephone monologues, captured on her hit album of the same name, had become classics in the world of comedy. Indeed, many "Betty Walkerisms" have been incorporated into our everyday conversation.

Perhaps the reason Betty is so at one with her material is that she conceives and writes it all herself. In this respect, she is unique in the business. As a comedienne, Betty Walker is such a keen observer of human nature that her record albums are studied by anthropology classes in universities across the country.

During the two hour recording session for "Aunt Lena," Betty held her live audience spellbound. This is not unusual for Betty, who has had similar effect on Broadway audiences in plays such as "Middle of the Night" and, more recently, the hit musical, "Sarava." Nightclub and television audiences around the world and fans of her one woman concerts at Town Hall and Lincoln Center's Alice Tully Hall have unanimously responded to her particular brand of magic.

Those fortunate enough to attend the recording session for "Aunt Lena" had already seen Betty Walker display an amazing range of versatility throughout her career in such films as "Exodus" and "Who Is Harry Kellerman." She further stunned them with her brilliant portrayal of a 75 year old British music hall actress on NBC's "The Doctors." With "Aunt Lena," they were treated to another and greater dimension.



BETTY WALKER

Carved in the annals of history are the illustrious names of the famous matriarchs of the ages. Queen Victoria, Mrs. Miniver, Juno, Mother Courage and Lena Meltzer, the 81-84 year old matriarch of the Stiglitz/Shimp/Meltzer Family Circle. Throughout time, the feeling of family, the clinging to one's own is part of human nature. We have had King Arthur's Round Table and "the gathering of the clan." The great houses of Europe are bound together by family crests and mottos. The tribes are summoned by the beating of the drums. And Aunt Lena has her "Family Circle" — summoned by postcards!

The Stiglitz/Shimp/Meltzer Family Circle meets yearly if only to affirm and support the fact that once a year is enough. Listen as Aunt Lena introduces us to an entire catering hall full of colorful relatives. Meet her quiet husband Izzie, podiatrist son Irwin, single daughter Frances, cousins Bella and Ethel, the flamboyant Fritzie, and three year old, chocolate covered Keith. You will feel as if you have already known them. You will certainly never forget them!

Indeed, Aunt Lena is for everyone. Everyone who has ever been to a family reunion, everyone who has *never* been to a family reunion, and everyone who has been — and sworn they would never go again! Sit back and enjoy. You will laugh, you will cry. Aunt Lena is a welcome addition to anyone's family. You will cherish her.



AUNT LENA

What People Are Saying About Betty Walker…

Sammy Davis, Jr. says that "Betty Walker is the funniest lady in the world!"

Joey Bishop thinks "Betty Walker is one of the most gifted and hilarious comediennes ever!"

Merv Griffin introduced her as "A powerhouse of comic talent!"

Victor Borge remarks, "Betty is the funniest lady I have heard in 30 years!"

Steve Allen, who discovered Betty, calls her "a master of creative writing and comic performance who excels in painting word pictures."

Mike Douglas considers "the most memorable broadcast in eleven years is the show on which Betty Walker and Anthony Quinn appeared!"

Itzhach Perlman, one of Betty's biggest fans, says "She is a genius! The most important comedy force in the business!"

What Betty Walker Says About the People Who Helped Make this Album Possible…

Special Thanks to: GENE SAYET • HOWARD RAPP • ARNOLD GRAHAM • ROBERT FREEDMAN • DAN CHAYEFSKY (Individual Lena Portraits) • DAVID LEVY, LESLIE EBERHARD (Creative Consultants) • STEVE SHIMP • LOU VACCARELLI

MINUTES OF THE LAST FAMILY CIRCLE MEETING — BIRDIE SHIMP TAKOW, RECORDING SECRETARY

The annual meeting of the Stiglitz/Shimp/Meltzer Family Circle was held at the Beanstock Catering Establishment. Everyone agreed the facilities were most pleasurably adequate. It is to be recorded with pleasure that Beanstock the caterer was so impressed with our group, that in a moment of ecstatic family feeling, he joined our circle. We are most honored and an expression of thanks was extended to Ben (Beanstock). Welcome Ben!

After the meeting was called to order and the prayers where dealt with, the minutes of the last meeting were read and accepted by the membership at large (except for a few, who will remain nameless in these minutes) and the following took place:

. . . The family circle said goodbye to Aunt Goldie and Uncle Sam's grandson, Jason, who is departing for Australia the second week in August to practice forestry. A gift of a portrait of the family circle in an oak frame was presented. Many cried!

. . . Cousin Mimi from Passaic's middle daughter (the doctor) is to be married to a fellow doctor. It is to be noted that the happy couple met in medical school. They were cadaver partners.

. . . We congratulate Cousin Annette and her new husband (her third), Bernard. Cousin Annette has graciously and voluntarily insisted that she forfeit the customary gift of a silver dish given by the family circle upon the occasion of a new marriage. It is hereby recorded that Cousin Annette feels the first two dishes given to her for her first two marriages will suffice.

. . . Cousin Ina's proposal, although it was never seconded, that we increase our tax (frozen since 1937), was defeated. It is to be noted that this is the first time in the 40 year history of the family circle that unanimity was ever achieved in a vote.

. . . We wish good luck and success to Cousin Herbert in his opening of a Going Out Of Business Linen Shop. And God speed to Cousin Albert, his former partner and cousin, who has gone to the west coast. We know he will find his way.

. . . It was proposed by Uncle Melvin and passed by the general membership that because of Uncle Benny's revered position in the family (especially as he is the great, great uncle of our current president), because of his ill health, and because he is in his 98th year, It was proposed that Uncle Benny be sent a farewell card signed by the entire family circle.

Respectfully submitted,

BIRDIE SHIMP TAKOW
Recording Secretary

For Further Information Contact: HOWARD RAPP, Suite 609, 1650 Broadway, New York, N.Y. 10019 — (212) 247-6646

JENNIE RECORDS
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CFS-3035

STEREO

CUSTOM FIDELITY

Yale University Band



Yale University Band

KEITH WILSON / *conductor*



in NEW HAVEN, ENGLAND *&* BELGIUM

Overture to "Candide" - Leonard Bernstein
Theme & Variations Op. 43a - Arnold Schoenberg
Canto Cantabile for Soprano and Band
Yehudi Wyner, conductor
Susan Davenny Wyner, soprano
Hands Across the Sea - Sousa
Divisions - Justin Connolly
Triple Concerto for French Horn, Piano, Drums and Band - Willie Ruff, Dwike Mitchell, and Max Roach

The 1971-72 season was a most stimulating and successful one for the Yale University Concert Band, climaxed by a two-week tour of Holland, Belgium and England (the Band's fifth European Tour) during the spring vacation in March. The music selected for this record came from tapes made at four different concerts in three different countries, and as a result, interesting acoustical variances are evident.

From Woolsey Hall concerts, taped by Dr. Walter Corey, who has been the Band's recording engineer for many years, are the first performance of Yehudi Wyner's *Canto Cantabile* for Soprano and Band with his wife, Susan Davenny Wyner, as soloist, which was done on the winter concert just prior to the tour, and the incredible feat of improvisation by Willie Ruff, Dwike Mitchell, and Max Roach which took place on the Pops and Sousa's *Hands Across the Sea* were recorded by the Belgian National Radio in Hasselt, Belgium, and *Theme & Variations* by Arnold Schoenberg and Justin Connolly's *Divisions* were recorded by the British Broadcasting Corporation at the final concert of the tour in Queen Elizabeth Hall in London.

Theme & Variations, Op. 43a - Arnold Schoenberg

Schoenberg wrote this work in 1943, as a result of a commission from his American publishers, G. Schirmer, Inc. During the previous three decades he had become famous as the pioneer of the "twelve tone" technique of composing. In his only work for band, however, he chose not to employ this system, but to make use of the more traditional minor mode. He selected 'g' for a tonal center. This use of tonality he combined with his usual complexity of line and structure to produce a rich and interesting composition, which has become a standard part of the repertory of major American University, military and professional bands.

Canto Cantabile for Soprano and Band - Yehudi Wyner, conductor; Susan Davenny Wyner, soprano soloist

Yehudi Wyner was edueated at Harvard College, The Juilliard School, and the Yale School of Music where he studied with Riehard Donovan and Paul Hindemith. Mr. Wyner has been awarded the Prix de Rome and a Guggenheim Fellowship, and he is now head of the composition and theory department of the Yale School of Music. His creative output is largely in the areas of chamber and liturgieal music, and also includes several works for solo piano and organ and a work for piano and orchestra. *Canto Cantabile*, whieh was commissioned by the Yale Band for its 1972 tour of Europe and England, is his first major work for the medium of wind ensemble.

Susan Davenny Wyner studied at Cornell and Columbia Universities, later being awarded a Lane Cooper Fellowship and a Fulbright grant which enabled her to study in Italy. She appears regularly as a soloist and recitalist in the New England area and in Canada.

Divisions - Justin Connolly

The composer supplied the following notes for his first work for band:

"*Divisions* was written for the Yale Band, and is dedieated to Keith Wilson, who has done so much to transform the traditional image of the concert band; from its association with football games and popular music, for whieh it is fitted naturally, he has developed it into a flexible and sophisticated ensemble of considerable musieal resource. The pieee is in one continuous movement, and falls into clearly defined seetions, some of whieh are variations of one another, and some of whieh are contrasts. The title derives from the 17th eentury word for variations, but refers also to the division of the ensemble into five units. Two of these are alike, and eontain both brass and woodwind; the other three consist of the family of saxophones, the group of double reeds, and the various kinds of clarinets available in the ensemble. *Divisions* is a kind of companion pieee to my *Antiphonies*, which was written for the Yale Summer School of Music of which Keith Wilson is also director; it was given at Norfolk, Connecticut in August 1966 at a time when I was myself teaching at Yale, following on my period as a student there on a Harkness International Fellowship."

Triple Concerto

Willie Ruff, French horn and bass, and Dwike Mitchell, piano, played their first professional jazz with the Lionel Hampton Orchestra, and shortly afterwards formed the Mitchell-Ruff Duo which has played all over the world. Max Roach, who along with Charles Parker, Miles Davis, and Dizzy Gillespie has been called one of the innovators of modern jazz, is considered by many to be the leading modern jazz drummer. Their most speetacular tour took place in the summer of 1959 when they were in Russia with the Yale Russian Chorus. Since 1966, Mitchell and Ruff have done research with film on the origins of Afro-American Music, and a film scored by Ruff was nominated for an academy award in 1969. In the fall of 1971 Willie Ruff was invited to join the faculty of the School of Music at Yale University from which he was graduated in 1953 and earned the Master's degree in 1954. While a student, Ruff played first French horn in the New Haven Symphony and the Concert Band and the 1952 season was drum major for the Yale Marching Band.

The *Triple Concerto* for French horn, Piano and Drums was written by the soloists and largely improvised by them in performance.

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For longest record life, handle this recording by its cantar and edges only, and store it vertically in this protective cover away from extreme heat. Use RIAA curve.

CUSTOM FIDELITY

This CUSTOM FIDELITY record has been engineered to extremely high standards of quality. The original stereophonic recording was made upon low-noise tape using Ampex solid-state professional equipment, Neumann and similar first-quality condenser microphones. Tape-to-disc transfer has been accomplished using the Neumann VMS-70 computerized lathe system equipped with the Neumann SX-68 head and amplifier system. Rigid production controls, quiet pure vinyl and constant quality testing assure a frequency response of better than 30-18,000 Hz.


broxton/stereo
come
on
sun
the helmut licht quartet with queen coleman

come on sun ©

the helmut licht quartet

with queen coleman

This album is the first of a series introducing original compositions by Helmut Licht, Baltimore's exciting young composer-lyricist, together with Queen Coleman, his singer, plus the other members of his quartet, namely "Booker" Wiest on bass, Al Saunders on sax and flute, "Sir" Frank Speciale on drums plus Bob Waterfall, who has replaced "Sir" Frank Speciale since the cutting of this album. The quartet was originally formed in the Spring of 1970, and has since then been developing its sound and style at the Friendship International Hotel, one of Baltimore's most beautiful and elegant night spots. Below are the lyrics to the songs Queen is singing on this album.

This exciting stereo LP was mastered on Ampex equipment and was custom engineered by the very talented Richard Boroughs - chief engineer for Broxton and Trisonic Records, Inc.

SIDE 1

1. LINGO**

2. THAT'S YOU**
(Copyright 1970, Helmut F. Licht)

Diamonds you can take them
Furcoats you can take them
But there's someone, without him I couldn't do
That's you, that's you, that's you

Breakfast, I can skip it
Money, you can rip it
But there's someone . . . .

The day needs light
The night needs stars
And winter needs his snow
There are lots of things I thought I'd need
But it really isn't so

Actually I need nothing
Not money rings or fur
But there's someone
Without him I couldn't do
That's you, that's you, that's you

3. MAKE A FRIEND TODAY**
(Copyright 1970, Helmut F. Licht)

Look at the man next to you
He is not really there
All that you see is a facade
Just like his tinted hair

So find out who he is
So find out what he is
Make a friend today
Make a friend today

You walk along side by side
Putting some words in the air
Talking the game and falling in line
Getting so fast nowhere

So find out who he is
So find out what he is
Make a friend today
Make a friend today

If everybody tried
We wouldn't have to try so hard
If everybody reached
We wouldn't have to reach so far
And it would be beautiful
Oh so beautiful

If everybody gave
We wouldn't have to give so much
And if everybody shared
Wa wouldn't really need so much
And it would be beautiful
Oh so beautiful

Look at the man next to you
He is not really there
All that you see is a facade
Just like his tinted hair

So find out who he is
So find out what he is
Make a friend today
Make a friend today.

4. VERA**

5. COME ON SUN*
(Copyright 1970, Helmut F. Licht)

It's been a long night
And lots of things happened
Everything seems to have changed
It's been a long night
But I can see the sun coming up
Yes, I can see the sun coming up
It's been a long night
But I can see the sun coming up

It's been a dark night
With no place to go
Just couldn't find my way
It's been a dark night
But I can see the sun coming up
Yes, I can see the sun coming up
It's been a dark night
But I can see the sun coming up

Come on sun, I've been waiting for you
To put some sunshine in my life
Come on sun, I've been waiting for you
To put some sunshine in my life

It's been a cold night
With no one to love
No one to show how I feel
It's been a cold night
But I can see the sun coming up
Yes, I can see the sun coming up
It's been a cold night
But I can see the sun coming up.

SIDE 2

1. COME, LOOK AT THE RAINBOW**
(Copyright 1970, Helmut F. Licht)

I like to look at the rainbow
So many colors do I see
Come, look at the rainbow with me
Come, look at the rainbow with me

I like to sit by the river
How many dreamers do I see
Come look at the river with me
Come look at the river with me

Sit right down, next to me
Watch the world go by
Rainbows break, dreamers wake
Baby, don't ask why

I like to look at the rainbow
So many colors do I see
Come, look at the rainbow with me
Come, look at the rainbow with me

I like to sit by the river
How many dreamers do I see
Come look at the river with me
Come look at the river with me

The rainbow glows
The river flows
And some fellow down the stream
Will take his oup
And catch a drop
Of somebody else's dream

I like to look at the rainbow
So many colors do I see
Come look at the rainbow with me
Come look at the river with me
Come look at the rainbow with me
Come look at the river with me. (fade)

2. WIPE THE DUST**

3. I'M READY*
(Copyright 1970, Helmut F. Licht)

I've been climbing this hill for a long time now
I should be getting to the top now soon
I've been working so hard for a long time now
I should be getting to the top now soon

I've been standing in line for a long time now
I should be getting to the front now soon
I've been waiting my turn for a long time now
I should be getting to the top now soon

Where's that break
Where's that opportunity
I can't wait
I'm as ready as I'll ever be. Ready, I'm ready, ready, ready,
I'm ready

I've been playing this game for a long time now
I should be winning any time now soon
I've been hoping for luck for a long time now
I should be winning any time now soon

Where's that break
Where's that opportunity
I Can't wait
I'm ready as I'll ever be. Ready, I'm ready, ready,
I'm ready, ready, I'm ready

I've been climbing that hill for a long time now
I should be getting to the top now soon
I should be getting to the top now soon
I should be getting to the top now soon.

4. NO FISH TODAY**

5. ABOUT RUMORS**
(Copyright, Helmut F. Licht)

The other day I didn't watch my step
Somebody saw me and he couldn't quite forget
I ran into a good old schoolfriend of mine
And we talked a lot about tha good old time
But who ever saw us thought he saw much more
And he told it to the man next door

Let them talk about me
Squawk about me
And say what they want to say
You see - I know what I am
I'm proud of my name
And I don't want to play that game
I just want to be myself
And do and say what I think is right
I just want to be myself
And do and say what I think is right

The man next door talked to his dearest friends
And passed the word in strictest confidence
He said he didn't think it could be true
And: "I shouldn't really tell all this to you"
But he told it anyway and added more
And now it's in the grocery store

Let them talk about me
Squawk about me
And say what they want to say
You see - I know what I am
I'm proud of my name
And I don't want to play that game
I just want to be myself
And say and do what I think is right
I just want to be myself
And say and do what I think is right.



Helmut Licht

Album Jacket designed by Helmut Licht

* - Frank Speciale on drums
** - Bob Waterfall on drums

Manufactured by RITE RECORD PRODUCTIONS, INC., Cincinnati, Ohio 45215

the EGGHEAD and I

W2024

WARWICK



DANNY DAVIS

FRANK D'AMORE

W2024

WARWICK RECORDS
PRESENTS

the EGGHEAD and I



Danny Davis and Frank D'Amore are leading exponents of the art of enemy-manufacturing and world-renowned malcontents, whose bitter-sweet barbs have been quoted all over the continent (Greenland) by the avant-garde of the venom-sipping set of Hate Alley. Master Davis, a former night-watchman at the North Pole, and Signor D'Amore, a retired caterer to lynching parties, are considered by many to be pioneers in the hazardous task of smuggling two-button suits across the border into the East Side of the never-never land called Gotham-By-The-Sea. Many scholarly sages of this Tower of Babel of the Western World predict a rather lukewarm future for these young members of the Beat Degeneration, who, they–to put it rather mildly –feel, are not only out of their Ivy League, but also quite out of meter with the wide, wide world. According to these full-bearded prophets of Sickieville, these angry young men about town should be confined to a punnery where they should be sentenced to spend the rest of their numbered days harboring ill thoughts as they turn out pedantic puns and semi-precious gems of wisdom with all the jet-propelled speed of aged tortoises. They may be seen any afternoon casually strolling down main thoroughfares, nonchalantly tossing stale bon mots to the huge crowd of motley rabble who infest the avenues.

by BASIL METABOLISM

Side 1:

FRANCIS SCOTT KEY & PUBLISHER
CUSTER'S LAST STAND
SENATE INVESTIGATION ON PAYOLA
CHARLTON HESTON PHONE CALL
MADISON AVENUE PRAYER
SICK COMIC WITH SHOW BIZ PSYCHIATRIST

Side 2:

THE SOVIET HEAVEN
ROCKEFELLER'S COUSIN'S CLUB
BEN HUR & BOOKIE
1st ELECTION IN AMERICA (WASHINGTON)
COFFEE SHOP & BEATNIK
LIVINGSTON & STANLEY
IF CRIME WERE RUN LIKE SHOW BIZ

All material written by Danny Davis
All material published by Vernon Music ASCAP
Recorded before a live audience at Bellevue

Printed in U.S.A.

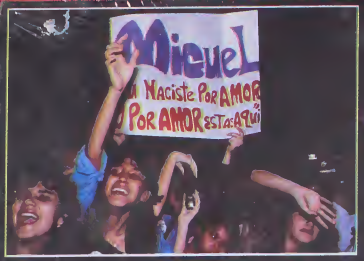
CONTIENE EL EXITO
NO ME OLVIDES

adios
MIGUEL













LADO A

1. LA FLOR DE LA CANELA
(Chabuca Granda)
2. CUANDO PASARA
(J. Sejas/L.G. Escolar)
3. QUIERO ROCK
(J. Sejas/C. Villa/A. Monroy)
4. ME VOY A ENAMORISCAR
(Juan Pardo)
5. NO ME OLVIDES
(Marilyn Pagán)
6. TU TE IMAGINAS
(A. Monroy/C. Villa/E. Diaz)

LADO B

1. CIELITO LINDO
(D.R.)
2. BAILEMOS EN EL MAR
(C. Villa/E. Diaz)
3. ROCK EN LA T.V.
(C. Villa/E. Diaz)
4. XANADU
(Jeff Lynne)
5. ES POR AMOR
(J. Sejas/C. Villa/E. Guerin)
6. A VOLAR
(A. Monroy/C. Villa/E. Diaz)

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Diseño Carátula:
ANGEL ORTIZ

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La norma de abanderar Menudo en un momento de nuestras vidas, se ha convertido ya en una tradición. En esta ocasión me ha tocado a mí. Sin embargo, no quería irme del grupo sin dejarles un recuerdo que de alguna manera reciprocara el cariño que me brindaron todo este tiempo. He seleccionado las números que a través de mi participación en Menudo, gozaron del mayor respaldo de ustedes. Es mi manera de expresarles mi afecto y decirles GRACIAS.

Miguel

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SIDE 1
DON'T TALK TO STRANGERS 2:41
BOOGIE WONDERLAND 4:26
SHOULD I DO IT 3:19
LET IT WHIP 4:04
OUR LIPS ARE SEALED 2:40

SIDE 2
GET DOWN ON IT 3:21
PAC-MAN™ FEVER 3:33
ANOTHER ONE BITES THE DUST 3:23
JUST ONCE 4:31

Created and Developed by: OUR GANG ENTERTAINMENT, INC.

Executive Producers: Joseph M. Porrello, Robert V. Porrello

Produced By: Roger Hatfield

Creative Input: Leo Graziano

Engineered By: Dale Peters

Recorded At: Arnie Rosenberg's Recording Connection, Beachwood, Ohio

Vocal Dialogue: Linda Fratianne

Exercise Routines By: Fitness Thru Music, Inc., Pat A. Bauhof, Helen A. Catchpole

Booklet Co-ordination: Linde Graphics, Cleveland, Ohio

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Photography: David Kennedy
Design: Karen Katz

ALL MUSIC AND SONG VOCALS PERFORMED BY THE BEACHWOOD ALL-STARS:

Tim Graziano: Bass
Jose Ortiz: Drums
Frank Pellino: Guitar
Tom First: Sax
Roger Hatfield: Sax
Gary Boggess: Synthesizer
Pete Tokar: Keyboards, Vocals
Ken Zaharcak: Trumpet, Vocals
Leon Debouse: Vocals
Diane Green: Vocals
Becky Goldstein: Vocals

Management for Linda Fratianne:
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Beverly Hills, Calif. 90212

My special thanks to Helen Catchpole and Pat Bauhof, founders of Fitness Thru Music, Inc. for their expert consultation. With over 15 years experience in the field of physical fitness and body conditioning, they have helped me make this album one of the most complete shape-up programs available today.
Thanks,
Linda Fratianne

Columbia



This album elicits a full cardiovascular response, reaching 600 muscles with concentration on abdomen, hips, thighs and ends with a relaxation cool down and facial.

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"BY HIS SPIRIT"
BISHOP CHARLES WATKINS
& THE PENTECOSTAL MASS CONCERT CHOIR
PRAISE RECORD
071179

"BY HIS SPIRIT"



BISHOP CHARLES WATKINS & THE PENTECOSTAL MASS CONCERT CHOIR



It is always a pleasure to share with the many friends across the country Bishop Charles Watkins and his Pentecostal Mass Concert Choir. They are just as dynamic today in their music ministry as they were seventeen years ago. Bishop Charles Watkins, is a renowned Gospel Singer, Radio and Television personality, and Gold record recipient.

Many who have had the chance to hear Bishop Watkins can understand how he is clearly one of the Fathers of Contemporary Gospel Music. Emphatically, he has had a pronounced effect upon arrangers, directors and composers, who have incorporated his ideas into their music. Bishop Watkins, the first to use the syncopated rhythm of bongos in his records and orchestration was highly criticised as being too advanced in the Gospel music field. It was generally agreed that he was way ahead of his time, but soon the beautiful soothing voice and the unique songs broke down the resistance and Bishop Watkins after many years, won his long overdue recognition.

God has chosen few men to do a work of extraordinary significance in the world of music and such a chosen one is Bishop Charles Watkins.

In this album you will once again hear Bishop Watkins and his Pentecostal Mass Concert Choir as they steal gently through the channels and avenues of your being leaving a soothing balm and a strong sense of comfort.

Listen as we proudly present Bishop Charles Watkins and his Pentecostal Mass Concert Choir in "BY HIS SPIRIT."

Recorded & Mixed - Agency Studios, Cleveland, Ohio
Engineers - Arnie Rosenberg, Jerry Thomas
Produced by - Gospel Experience Productions
Executive Producer - Jerry Thomas
Cover Photo - Tommy Wood

Address all inquiries to:
Bishop Charles Watkins
887 Parkwood Dr.
Cleveland, Ohio 44108
(216) 541-4739 or 961-8353

Musicians
Organ - Thomas Wood
Piano - Richard Smith
Terry Lipford
Jerry Thomas
Bass - Glenn Holmes
Drums - Donnie Stropshire
Synthesizer - Ricky Watkins
Strings & String Arrangements - Jerry Thomas

My deepest thanks to our musicians, choir and Jerry Thomas for a job well done.

SIDE ONE

1. HE MEANS SO MUCH TO ME 7:14
   written by - Jimmy Pearce
2. BECAUSE I KNOW HIS NAME 4:42
   written by - Jimmy Pearce
3. WONDERFUL PEACE 3:10
   arranged - C. Watkins/
   R. Smith

SIDE TWO

1. HE WAS WOUNDED FOR ME 5:30
   written by - Richard Smith
2. BY HIS SPIRIT 2:45
   written by - Terry Lipford
3. I LOVE HIM MORE EACH DAY 3:50
   written by - Drene Ivy
   solo by - Linette Ivy
4. BLESS THE LORD 6:10
   written by - Frederick Stevens

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In Stereo

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Sound



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This Album

Includes A Variety

Of 12 Songs

Pop, Latin,

Rock, Country,

Twist, Boogies

And Ballads

And His Famous Music

JIMMY WALTON

Sings Your Song

Writes And Plays The

Music For Your Enjoyment

TITLE	WRITER		
SIDE 1			
1. "DOWN JAMAICA WAY"	JIMMY WALTON	(A.S.C.A.P.)	2:30
2. "IN THE DARK SHADOWS"	JIMMY WALTON	(A.S.C.A.P.)	2:25
3. "LINDA LOVE"	JIMMY WALTON	(A.S.C.A.P.)	2:16
4. "YOU MUST REALIZE"	JIMMY WALTON	(A.S.C.A.P.)	2:27
5. "SUNSHINE SAY YOU'LL BE MINE"	JIMMY WALTON	(A.S.C.A.P.)	2:42
6. "IT WAS TRUE"	JIMMY WALTON	(A.S.C.A.P.)	2:25
SIDE 2			
7. "CHESAPEAKE GIRL"	JIMMY WALTON	(A.S.C.A.P.)	2:21
8. "SINCE WE DRIFTED APART"	JIMMY WALTON	(A.S.C.A.P.)	2:43
9. "ONLY YOU"	JIMMY WALTON	(A.S.C.A.P.)	2:15
10. "THIS WONDERFUL DREAM"	JIMMY WALTON	(A.S.C.A.P.)	2:17
11. "I'M A LITTLE LONELY BOY"	JIMMY WALTON	(A.S.C.A.P.)	2:20
12. "GUITAR BOOGIE BLUES"	JIMMY WALTON	(A.S.C.A.P.)	2:35

JIMMY WALTON is a graduate from THE U.S. SCHOOL OF MUSIC, also a composer and author and a member of the American Society Of Composers, Authors, Publishers. JIMMY is a conductor and leader of one of the finest show and dance orchestra in the country, has performed on Radio, Television, Nite Clubs National & International. He has a fine personality and is well liked by everyone.

JIMMY is single. He is the president of several Corporation, also a member of several organizations is very active in Civic and political pursuits in interest of better government because he seeks no personal gain from these activities.

JIMMY WALTON'S ORCHESTRA is much in demand because of the personal interest all members of his orchestra show in the affairs in which they participate.

JIMMY has written music for this album that is filled with mood and excitement. I have selected the songs that I truly think are "THE BEST OF JIMMY WALTON".

With warmest regards and
Best wishes
CLIFF PARMAN

This album includes 12 songs arranged by
CLIFF PARMAN

CLIFF PARMAN has written arrangements for such famous personalities as EDDY ARNOLD, JIM REEVES, CONWAY TWITTY, CONNIE FRANCIS, JERRY SMITH, PATTI PAGE, MEL TILLIS, RONNIE DOVE, BRENDA LEE, JOE SIMON, ESTHER PHILLIPS, J. P. MORGAN, BOBBY VINTON, JOE HENDERSON, and many more.



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JIMMY WALTON
PRODUCTIONS
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THE HOLY CROSS SCHOOL
NEW ORLEANS
A.D. 1879
Tiger Band Salutes
INTERNATIONAL MEXICAN BAND FESTIVAL
DIMARCO
H&G RECORDED
PRODUCTIONS

THE HOLY CROSS SCHOOL

New Orleans, Louisiana

NO RON NITHEST

MICHAEL J. ORKUS
Bengal Band Director

BROTHER ROBERT HAMPTON
Principal

FRANK J. MANNINO
Tiger Band Director



The 1974 edition of the Holy Cross Tiger Band will be remembered as the first Tiger Musicians to travel to a foreign country representing the school and the United States of America as guests of the Mexican Government in the third annual Invitational Mexican Band Festival. One hundred and forty-nine students and adults made the historic trip which involved five days of performances and tours of Mexico City.

Performances featured the Tiger Concert, Marching, and Stage Bands in virtually every conceivable setting. The first performance of the trip took place at The Secondary School No. 17 where the Concert Band met with great approval and signed many autographs! On the following morning the Band performed in the Festival itself which took place in Mexico's Conservatory of Music. Other Bands performing with the Tigers were Piper and Sandalwood High Schools from Florida and Dupont High School from Tennessee. Several hours after the Festival in the Tiger Stage Band performed live on Mexican television and then met the remainder of the students for yet another concert in the Stage Satellite Plaza. Sunday morning brought the final performance of the trip as the Tiger Marching Band took the field at famed Aztec Stadium during half-time of the preliminary game of the Mexican National Soccer Championship.

In between performances the Holy Cross entourage managed to take in an almost unbelievable cross-section of Mexico City wonders. The group viewed the bullfights at Plaza Mexico, the flamenco dancers at Plaza Santa Cecelia, and (amid several sleeping beauties) experienced the unique and colorful Ballet Folklorico de Mexico in Mexico's National Opera House. Two of the most remarkable sights taken in were the famed pyramids and The Zocalo, the city's main plaza surrounded by the National Cathedral, the National Palace, and other government buildings. The beauty of Chapultepec Park, the shrine of Guadalupe, and the Museum of Anthropology made deep impressions on everyone and the Mexican traffic kept everyone on their toes. Back in the Hotel El Ejecutivo mariachi's performed at mealtime and tradesmen pushed their wares at every opportunity. Finally was the singular experience of haggaling with merchants at the San Juan Market and the Lagunilla Market with delights of nearly every shape, size, and description finding their way hack home (even a little of Montezuma's revenge!!).

Bengal Band

Flutes
Keith Ansley
Tom Bennett
Joe Boschcer
Chuck Taggert

Oboe
Mark Grusich

Clarinets
Marc Dacote
Andrew Schott
Chris Towpler
John Bertucci
Billy Edelman
Michael Hunnicutt
Joe Maureaux
Stephen Pelitttis
Troy Pierre
Robert Riddick
Charles Tabary
Alan Van Horn
Robert Hyver
Scott Marks
Kent Nicaud
Timothy Laughlin

Alto Sax
Vincent Greco
George Mandella
Keith Matulich
David Roe

Tenor Sax
Leonard Garcia

Bari Sax
Roy Dubos

French Horn
Billy Farrell

Trumpet
Gerald Garcia
Leonard Bertrand
Arthur Cliuffa
Byron Brown
Scott Nauman
Steve Nauman
William White
Edward Wrigley
John Claunch
Milo Mannino

Baritones
Rohkie Elliott
Kevin Bitter

Trombones
Gary Gray
Britt Marengo
Edward Bertrand
Mark Driscoll
Mark Van Horn

Bass
Jay Marino

Percussion
Jack Deano
Robert Marshall
Melvin Hilmer
Ken Quick
David Ragusa

Selections

SIDE ONE

Bengal Stage Band
Latin Lady ..... Ken Harris
Summer's Fading ..... Steve Speigle

Tiger Stage Band
Willow Gold ..... Sammy Nestico
Have A Funk ..... Marco Mannino
McArthur Park ..... Stan Kenton

SIDE TWO

Tiger Concert Band
Holy Cross Victory March ..... Rev. John F. Shea and Rev. Michael J. Shea
Eldorado ..... Sammy Nestico
***Mr. Dixieland Fronts the Band ..... John Warrington
The Music Man ..... Meredith Wilson

Bengal Concert Band
Days of Glory ..... John Cacavas

***Featured: C. Rachou, Trumpet; R. Treadaway, Clarinet; R. Stuecken, Saxophone; S. Armstrong, Trombone; V. Tividad, Bass; S. Ducros, Guitar; G. Schmidt, Drums.

Tiger Band

Oboes
Randy Riche
Mark Grusich

Flutes
Donald Winchester (pic.)
Wade Poinhier
Vincent Tividad
Mark Broussard

Clarinets
William Foucha
Robert Treadaway
Charles Dennis
Roy Dubos
Eric Nicholas
Dennis Rieke
Wayne Abney
Louis Poche
Andrew Schott

Alto Clarinet
Yancy Matherne

Bass Clarinet
Mark Ducote

Contra Bass Clarinet
Michael Morgani

Bassoon
James Hunnicutt
Rene Desselle

Alto Sax
Albert Cliuffa
George Mandella
Michael Micelli
Keith Matulich

Student Teacher
Andrew Montelevone

Tenor Sax
Robert Stuecken

Bari Sax
Williams Saunders

Trumpets
Robert Aguiluz
Reed Ritsley

Cornets
Steve Orkus
Kim Dastugue
Charles Lioquet
Charles Catanese
Carol Rachou
Frank Milanese
Albert Rehenbach
Alvin Normand
Ted Dutill
Arthur Cliuffa
John Berthelot
Leonard Bertrand
Ray Abney
Roland Stalter

French Horn
Hugh Champagne
Edward Spetter
Michael Collins
James Rogers

Baritone
Holt Andrews
Michael Laquet
Kevin Bitter
Steve Ducros
(guitarist)
Glenn Ebeyer

Trombones
Scott Armstrong
John Lopez
Lee Peters
Robert Alley
Andrew Roh
Robert Gibson
Britt Marengo
Charles Oser

Tuba
Anthony Marengo
Paul Bello

Percussion
Cliff White
Walter Troequet
Jim Kennedy
Glenn Schmidt
Mike Lesnik
Mike Saitta
John Pittman
Robert Marshall

Electric Bass
Vincent Tividad

Electric Guitar
John Stoll

Color Guard
Jessie Grda
Edward Carney
John LeDart
Garry Dyess
David Parrish
Bryan Roe
Phil Bertrand
Arthur Branan
Donald Bourgeois
Mitchell Perkins
Brian Callahan
Terry Gilson
Blair Warnke
Keith Mortler
Malcolm Rainey

BROTHER ROBERT HAMPTON
Principal



Brother Robert Hampton has served Holy Cross as principal for the past ten years and has become a vital part of it during that time. He has associated himself closely with the students and their parents, through moderation of their organizations, with the community as former president of the Greater New Orleans Rally Association; and with the educational network of the Brothers as a former trustee of St. Edward's University in Austin, Texas.

During Brother Robert's Administration, Holy Cross has undergone significant improvement. His support and inspiration have enriched the Music Department to present a well-balanced program which reaches all the students of Holy Cross whether through General Music Classes or through the various performing ensembles. Needless to say, such a big endeavor as sending a band to Mexico would have been impossible without his confidence and support.

FRANK J. MANNINO
Director of Bands



Frank J. Mannino's music career began at Warren Easton High School, New Orleans, Louisiana, as a clarinet player. From there he moved to the University of Southwestern Louisiana on a band scholarship although he was in Engineering. His first formal training took place at Loyola University where he won a BME being achieved. By 1969 Mr. Mannino had received his MME from LSU.

He has served as Festival Chairman, President of L.B.A., and is State Chairman of the Stage Band Division of L.M.E.A. He is also President of N.A.J.E.'s State Chapter at this time. In addition to ASUNA, Mr. Mannino holds memberships in L.M.E.A., Phi Mu Alpha and Phi Beta Mu.

On most weekends he can be found performing for a convention, carnival ball or as Frankie Mann, the orchestra leader.

Michael J. Orkus began his involvement in music at Holy Cross as a student in the mid-60's. After leaving Holy Cross in 1967 he began studies at St. Edward's University in Austin, Texas. His career in Music Education began at the University of New Orleans and since them has continued at the University of New Orleans and presently at Loyola University. Mr. Orkus has been back at Holy Cross as a teacher since 1971 and heads the Middle School Bands and the Tiger Marching Band.

Recorded by: H & G RECORDING SERVICE, P. O. BOX 161, CHALMETTE, LA. 70043
ALBUM JACKET DESIGN: ANTHONY DI MARCO
PRINTING: LABORDE PRINTING CO.

No. 00974 Stereo

CAROL J. RACHOU, JR.

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NR

DON COSTA PLAYS MUSIC FROM THE MOTION PICTURE

The Umbrellas of Cherbourg

(Les Parapluies de Cherbourg)

Arranged and Produced by DON COSTA
("LES MATELOTS DE CHERBOURG" Arranged by Artie Beck)
Recorded at Bell Sound Studios Engineer: Phil Macy

In an industry blessed with an extraordinary amount of geniuses, DON COSTA still stands out. As a composer, a conductor, an arranger and a record producer, Costa's list of successes can fill several printed pages, and such diverse talents as Ferrante and Teicher, Trini Lopez, Connie Francis, Gene Pitney, and Sarah Vaughan each owe the ebbulient Don a debt of gratitude for at least one of their hit platters. In this album, Don's meticulous musicianship shines forth for himself, as he imaginatively presents the themes from "The Umbrellas Of Cherbourg", plus several of the other key film music selections that have garnered special applause in recent weeks. "The Umbrellas Of Cherbourg", with music by the great French composer-conductor-arranger, Michel Legrand, is something very special, and is the recipient of most of the Costa magic touch in this set. Perhaps only the huzzahs of the film critics can aptly describe this monumental cinema triumph.

N.Y. DAILY NEWS . . . ★★★★ Four Stars
"A new film that is highly original in its manner of presentation and captivating in its tale of ardent young love".

N.Y. POST
"This reviewer only wishes to say that "The Umbrellas Of Cherbourg" defies any attempt to describe it or convey anything of its flower-like, fragrant enchantment."

N.Y. WORLD TELEGRAM & SUN
"The Umbrellas Of Cherbourg" chooses a tiny idyll of childlike simplcity and seems to stir hardly a finger as it spreads wistful charm . . .".

CUE MAGAZINE
"They have taken a simple story and created a magical mood that makes the spirit soar".

PARIS-MATCH
"A landmark in the history of French cinema . . ."

NEW YORKER MAGAZINE
Cain, Herod, Tamerlane, Lady MacBeth — I've been trying in vain to think of someone whose heart would be flinty enough to resist the manifold seductions of "The Umbrellas Of Cherbourg", a French fairy tale about young love, told entirely in song and mostly in what I recall as affectionate monosyllables, against a background of colors that might have been plundered from the palette of some gifted child".

VOGUE MAGAZINE
"French-to the last millimetre of celluloid . . . I will never see rain with the same eyes again".

LE MONDE
"A film for all the young lovers of the world . . ."

LE FIGARO
"A film which lacks nothing . . ."



SIDE ONE

SUR LES QUAIS
(Along the Waterfront)
(Michele LeGrand) 2:15

RECIT DE CASSARD
(Watch What Happens)
(LeGrand-Gimbel) 2:19

ELISE
(Michele LeGrand) 2:40

LES MATELOTS DE CHERBOURG**
(Michele LeGrand) 2:40

MADELEINE
(Madeleine)
(Michele LeGrand) 2:46

LES PARAPLUIS DE CHERBOURG
(I Will Wait For You)
(LeGrand-Gimbel) 2:59

All of the above published by South Mountain Music and Jonware Music—BMI

SIDE TWO

EMILY*
(Mercer-Mandel)
Miller Music Corp.—ASCAP 3:23

HOW TO MURDER YOUR WIFE
From The Motion Picture
"How To Murder Your Wife"
(Neal Hefti)
United Artists Music Co., Inc.—ASCAP 2:12

DEAR HEART*
(Mancini-Livingston-Evans)
Northridge Music & M. Witmark
& Sons, Inc.—ASCAP 2:50

THE GREATEST STORY EVER TOLD
From The Motion Picture
"The Greatest Story Ever Told"
(Alfred Newman)
United Artists Music Co., Inc.—ASCAP 2:25

SYLVIA*
(Raksin-Webster)
Famous Music Corp.—ASCAP 2:50

GOLDFINGER
From The Motion Picture "Goldfinger"
Unart Music Corp.—BMI 2:26

***Vocal Background by The Will Bronson Singers**


Patti Rice
6/05.14
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For Richard . . . my quiet fire.
Special thanks to Hugo & Luigi, the H&L staff, Rusty and Frank, Stephanie and Interlude people.

Patti

SIDE ONE

TIME BEFORE DAWN
BECAUSE I LOVE YOU
(Hugo & Luigi-George David Weiss)
OUGHT TO BE A LAW
MOVE IN TOGETHER
GET ON HOME GIRL



SIDE TWO

HELL HAS NO FURY
CAN'T HELP FALLING IN LOVE
(Hugo & Luigi-George David Weiss)
Gladys Music, Inc. – ASCAP
ORPHAN
SAXOPHONE JONES
(Hugo & Luigi-George David Weiss)
NEAR TO ME

All selections written by Patti Rice and published by Boca Music, Inc. – ASCAP, except as noted.

Produced by

HUGO & LUIGI

Arranged & Conducted by Juan Salazar

Keyboards: Patti Rice, Juan Salazar/ *Guitar:* Jack Cavari/ *Bass:* David Katzenberg, Bob Babbitt
Drums: Jimmie Young, Jose M. Cigno, Gary Mure/ *Tenor sax & flute:* Carlo Nostro

Recorded at H&L Sound Studios, Englewood Cliffs, N.J.
Engineers: Steve Jerome and Ron Johnsen/Asst. Engineer: Chris Alge
Mastered at Masterdisk Corp., NYC/Engineer: Gilbert Kong
Album Art Direction: Michael Mendel, Maurer Productions/Photography: Hal Wilson

H&L RECORDS HL-69026—STEREO

MUSIC FROM THE ORIGINAL SOUND TRACK





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RICHARD BURTON
ELIZABETH TAYLOR
ALEC GUINNESS
PETER USTINOV



THE COMEDIANS

FROM THE NOVEL BY GRAHAM GREENE

CO-STARRING

PAUL FORD LILLIAN GISH

SCREENPLAY BY
GRAHAM GREENE

PRODUCED & DIRECTED BY
PETER GLENVILLE

IN PANAVISION & METROCOLOR MGM

MCA-25002

MUSIC FROM THE ORIGINAL SOUND TRACK

Metro-Goldwyn-Mayer presents Peter Glenville's Production of

"The Comedians"

Music Composed and Conducted by Laurence Rosenthal



SIDE ONE

MAIN TITLE	3:05
MADAME L'AMBASSADRICE	2:48
PORT-AU-PRINCE	2:15
"I AM THE HAITIAN FLAG"	2:02
AT THE COLUMBUS STATUE	3:24
THE VOODOO TEMPLE	3:26

SIDE TWO

ARREST AT DAWN	1:20
THE BLUE GUEST-ROOM	4:56
THE TONTONS MACOUTE	2:11
OPERATION JONES	1:47
"IN THE NIGHT WATCHES"	4:03
DEPARTURES	3:13

PRODUCED FOR RECORDS BY PETE SPARGO

Editing and Re-recording Engineer: Dave Greene
Director of Engineering: Val Valentin
Cover Design: Jack Anesh

THE COMEDIANS

The course of any Graham Greene novel is almost as predictable as the path of the sun. Step 1: Critical acclaim. Step 2: Best sellerdom. Step 3: Successful translation into another medium—the screen, the stage or television.

But success is about the *only* predictable element in the works of Graham Greene. For each new entry is dramatically different from the last one. A different mood. A different setting. A different cast of characters.

Greene has explored the cloak-and-dagger world of wartime London (*Confidential Agent, Ministry of Fear*). The now-vanished Africa of British Colonialism (*The Heart of the Matter*). The broody Vienna of the Occupation (*The Third Man*). The mixture of comedy and corruption that was pre-Castro Cuba (*Our Man in Havana*).

But few settings have offered the novelist a stage more exotic, more violent than that he chose for *The Comedians:* Haiti today.

For present-day Haiti is a land of stunning contrasts. Of bumbling pettifoggery and brute force. Of sun by day and terror by night. Of primitive voodoo mysticism and very modern M-1 rifles. And against this background, Greene has woven one of his most powerful narratives.

The Comedians is a love story. A satire. A political indictment. And a no-holds-barred, good-to-the-last-shot thriller.

In bringing the Peter Glenville production to the screen, Metro-Goldwyn-Mayer has appropriately assembled a remarkably diverse gathering of talents.

Greene himself wrote the screenplay (his first since *Our Man in Havana*). England's Glenville (whose screen credits include *Becket, The Prisoner* and *Summer and Smoke*) both produced and directed. And the cast of players reads like a "Who's Who" of international movie-making.

Richard Burton is the expatriate Brown, drawn back to Haiti by private ambition and his tempestuous affair with Martha (Elizabeth Taylor)—the wife of a pompous South American diplomat (Peter Ustinov). Sir Alec Guinness is Jones—mystery-man, con artist and self-styled "Major"—whose machinations accidentally plunge Brown and Martha into the nether-world of Haitian intrigue. And, in brilliant portrayals, Paul Ford and Lillian Gish are American innocents abroad—unable and unwilling to comprehend the terror that surrounds them.

THE MUSIC

As integral to the film's success as the distinguished script, direction and stars is the compelling score of Laurence Rosenthal.

For a young composer, Mr. Rosenthal has racked up an astonishing list of credits—film, stage and television.

A graduate of Howard Hanson's composition classes at Eastman, Rosenthal pursued his studies —as had Aaron Copland and Marc Blitzstein before him—with France's Nadia Boulanger.

In the last dozen years, he has divided his talents between Broadway and Hollywood.

His name is a Playbill familiar to theatergoers, via the incidental music to such prestigious plays as the David Susskind production of *Rashomon*, the Peter Glenville-directed *Becket*, and the Alec Guinness vehicle, *Dylan*.

In the lighter-hearted world of musical comedy, Rosenthal created the ballet music for *The Music Man, Take Me Along* and, most recently, the entire score for last season's hit musical, *Sherry*.

No less impressive is his list of motion picture scores. Among the most memorable are *A Raisin in the Sun, The Miracle Worker, Requiem for a Heavyweight* and, of course, *Becket* (for which he earned an Oscar nomination).

Two successful television series have brought Laurence Rosenthal's music into America's living rooms: the highly-acclaimed *Twentieth Century*, and *Coronet Blue* starring Robert Goulet.

Interestingly enough, it was TV that brought about the first coupling of the Rosenthal-Graham Greene names, when Larry provided the musical setting for a special dramatization of Greene's *The Power and the Glory*.

Now, in his second realization of a Graham Greene work, Laurence Rosenthal offers a score as rich, as colorful, as full of astonishments as the motion picture itself: the dramatic adventure of *The Comedians*.

MUSIC FROM THE ORIGINAL SOUND TRACK

Metro-Goldwyn-Mayer presents Peter Glenville's Production starring

Richard Burton · Elizabeth Taylor
Alec Guinness · Peter Ustinov

"The Comedians"

From the novel by Graham Greene

co-starring **Paul Ford · Lillian Gish**

Screenplay by Graham Greene • Produced & Directed by Peter Glenville

In Panavision® and Metrocolor

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MCA-25002

Mr. Counterpoint



jazz impressions
by
JOHN GAMBA

LPDM 103

MR. COUNTERPOINT

JOHN GAMBA

with

Don Cinderella on Bass and Paul Motian on Drums

Block and white keys creating o koleidoscope of color ond feeling – hot reds, cool greens, sad blues. This is Johnny Gomba. Rarely does an exciting new jazz interpreter come upon the scene. Recently, aficianados have been ignited by the sensationol piano artistry of "Mr. Counterpoint". His brilliance at the keyboord sparks the listener's imagination and colors his mood. At his small, intimate club, The Counterpoint, in West Orange, New Jersey, all who hear him become entranced with the intriguing rhythms and sooring lyricism of his trio.

The pulsating, hot red mood is created in *Things Ain't What They Used To Be*. Here, the piano swings in a fury of sound. The cool, suave counterpoint of *In Other Words* colms the excitement of the first number. The blue sodness of Ellington's *In A Sentimental Mood* and the unusually sensitive interpretation of *Yesterdays* close the first side.

Mr. Gamba's extroordinary imagination is demonstrated with intense subtlety in on unusuol jazz waltz, *Green Dolphin Street*. A swingingly tender mood is set with *Wait Til You See Her*. Johnny's facility as a jazz pianist is mognificently shown in the pure lilting spontaneity of the lost two numbers, *Lullaby Of The Leaves* and *Secret Love*.

The rhythm section is composed of Don Cinderella, a strong, precise bassist of impressive talent; and drummer Poul Motian, who has played with Bill Evans and Zoot Sims. Gomba and Cinderella have been playing together ot Johnny's club since it's opening last year; Motian joined them for the first time to make this recording. The trio created such a spontaneous excitement that the olbum wos recorded on the first take. As Motian said, *"I have never been so surprised at the ease of a recording date. We achieved the results we wanted – as though we'd been playing together for years !"*

The muted atmosphere of The Counterpoint is lit by the brillionce of this new jazz combo.

R.P.M.

SIDE 1

1. THINGS AIN'T WHAT THEY USED TO BE (*D. Ellington*) (5:38)
2. IN OTHER WORDS (*B. Howard*) (6:26)
3. IN A SENTIMENTAL MOOD (*D. Ellington*) (5:41)
4. YESTERDAYS (*J. Kern*) (5:25)

SIDE 2

1. GREEN DOLPHIN STREET (*B. Kaper-N. Washington*) (5:17)
2. WAIT TIL YOU SEE HER (*M. Dennis*) (5:04)
3. LULLABY OF THE LEAVES (*P. Petkjer-J. Young*) (4:26)
4. SECRET LOVE (*S. Fain*) (4:30)

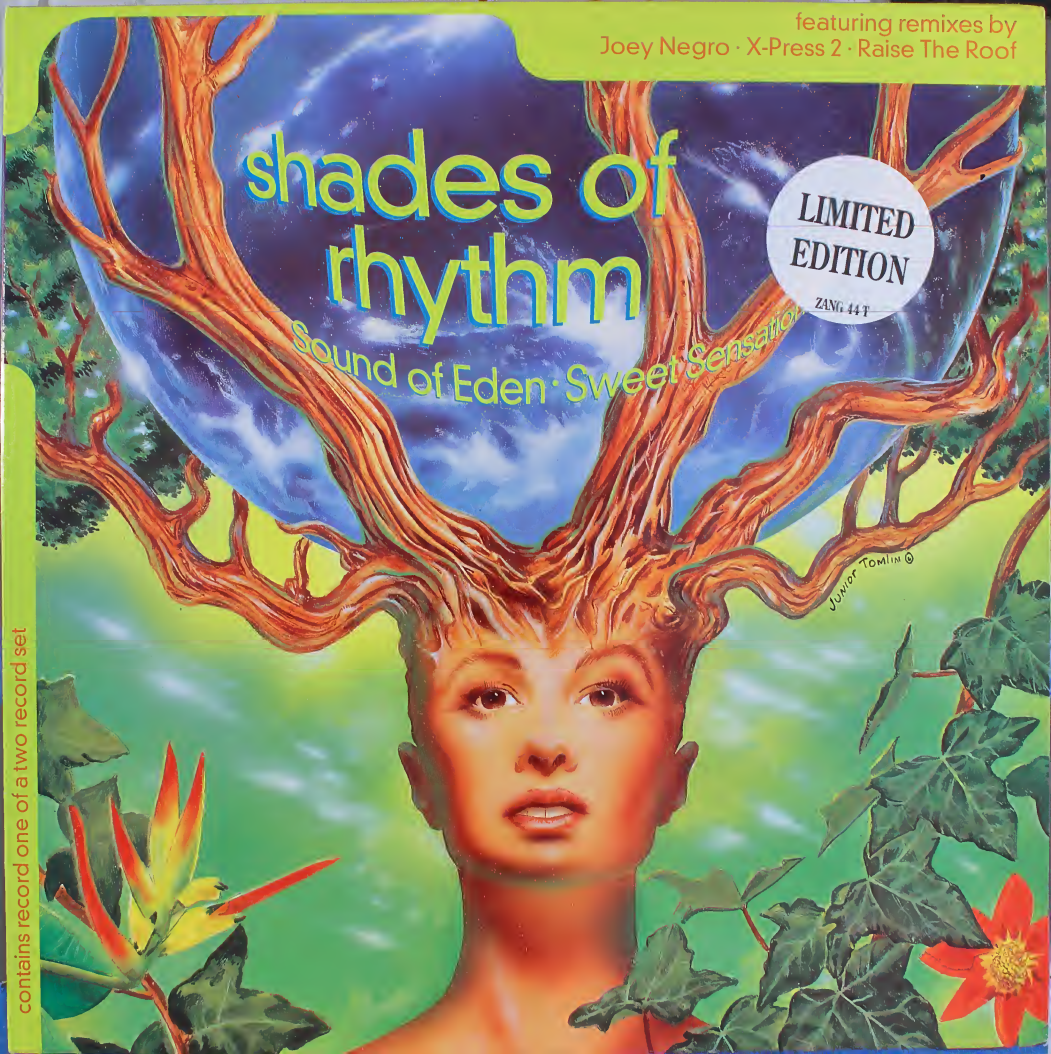


Recorded by: BELL SOUND STUDIOS INC. N.Y., N.Y.
Engineer: ART CRYST
Recording Date: AUGUST, 1962

DEL MORAL RECORDS, INC.
136 ORANGE STREET, NEWARK, NEW JERSEY

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featuring remixes by
Joey Negro · X-Press 2 · Raise The Roof
shades of rhythm
Sound of Eden · Sweet Sensation
LIMITED EDITION
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contains record one of a two record set



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S·O·R

RECORDINGS

record one

Ⓐ sweet sensation · joey negro's konvershun mix
remix and additional production by dave lee & doc livingstone for z productions

Ⓑ sound of eden · x-press 2's dub
remix and additional production by x-press 2

sound of eden · raise the roof
remix and additional production by raise the roof (baseley, bathie, clark-ward)

record two (available separately)

Ⓐ sound of eden · original 12" mix
engineered by ren swan at sarm east

sweet sensation · original 12" mix

Ⓑ sound of eden · digital funk mix

sound of eden · x-press 2's vocal mix
remix and additional production by x-press 2
recorded and mixed by faith 4 life at jamestown
keys and peace vibes by uschi classen

produced, recorded and mixed by shades of rhythm at sor studios
sor information: PO Box 93, London W11 1ZS

management: ron atkinson
illustration by junior tomlin photography by ian t. tilton
sleeve by greg at warsaw

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MANUEL
and the Music of the Mountains

DGT 1026

peters international

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Side One

1. **GRANADA** 3:34
   (Lara)
2. **IN A LITTLE SPANISH TOWN** 2:35
   (Wayne-Lewis-Young)
3. **THE DONKEY SERENADE** 2:30
   (Friml-Stothart)
4. **RISE** 3:15
   (Badazz-Armer)
5. **MUSIC BOX DANCER** 2:45
   (Mills)
6. **MEXICAN WHISTLER** 3:00
   (Whittaker)

Side Two

1. **FIESTA** 3:00
   (Love)
2. **YOU BELONG TO MY HEART** 2:50
   (Lara-Gilbert)
3. **BEHIND THE MASK** 3:00
   (Love)
4. **HOORAY! HOORAY! IT'S A HOLI-HOLIDAY** 2:45
   (Farian-Jay)
5. **RAMONA** 2:40
   (Wayne-Gilbert)
6. **TZENA, TZENA, TZENA** 2:45
   (Miron-Grossman-Parish)

Produced by Norman Newell
Recording engineer: Peter Bown
Assisted by: John Kurlander
Assistant engineers: Mark Vigars and Richard Bettison
Recorded at EMI's Abbey Road (London) Studios

Cover design : Feref

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ABOUT DIGITAL RECORDING

The quest for high quality in sound recording means that each stage in the record process is continually being re-examined and improved whenever possible. This record has been made from a new type of digital master tape recorder which eliminates the small but discernible losses in quality introduced by conventional tape machines.

Nobody should be surprised that digital techniques are now beginning to be used for recording music. Computers rely on digits, so do pocket calculators and so do the space-ships now exploring to the moon and beyond. In modern music itself we find pop groups and recording engineers using digital delay lines, synthesizers and vocoders to produce new sounds and manipulate old ones.

The traditional recording methods have always inscribed a waveform, in a record groove or the magnetic coating on a tape, whose shape was a pattern or 'analogue' of the changing pressures in the original sound wave. Unfortunately there is a limit to how accurately this waveform can be recorded and played back, and so all the nuances of the music cannot always be reproduced faithfully. Also an analogue recording is very vulnerable to inherent noise, interference and damage. Digital recording does not rely on tracing intricate waveforms; it has terrific potential for high fidelity sound and is quite definitely the method of the future.

The first thing that happens in a digital recording is that the 'analogue' waveform of the electric current from the microphones or mixing desk is changed into a stream of coded pulses or 'digits'. This is done by sampling the waveform level at fixed time intervals, as dictated by a kind of clock. This is no ordinary clock, of course, because it needs to tick at about 50,000 times a second. On each tick the circuit has to read the waveform level at that instant, compare it with a standard scale and convert the answer into a coded series of on/off pulses.

The beauty of recording simply pulses and spaces, like morse code, is that the recording you store can be to any standard of fidelity you care to specify. The full frequency range of music is easily encompassed, and so is the dynamic range from the loudest climaxes down to the proverbial pin-drop. Perhaps the biggest advantage of a digital recording is that it is completely protected against noise or interference. The individual pulses are all recorded close to the highest level that the medium will allow, and the playback system has only to identify the presence or absence of a pulse at each sampling point in time, not its level or shape. So the pulses can be grossly interfered with during storage, and the background noise can be at many times the level that would be intolerable in an analogue system, with virtually no audible degradation in the musical signal finally reproduced.

At present, digital recording is used only for the making of the original tape master at the studio, replacing the conventional tape machines with new digital ones. All the subsequent stages needed to produce the gramophone record are still carried out in the normal manner. This means that this record is in every way standard, and intended to be played on an ordinary record player or hi-fi system. Even so, the improvements at the master tape stage have eliminated all the small imperfections of the analogue tape, which could include print-through, wow and flutter, drop-outs, modulation noise, distortion and tape hiss. As a result, if you listen keenly to this disc, you will detect a greater degree of clarity, sharper attack, more impressive climaxes in the music and – most of all – a quieter background.

At some time in the future we can look forward to a totally digital medium for music in the home. Then the music will be encapsulated in digital form from the studio right through to a domestic laser beam or other entirely new type of reproducer. At the present state of the art, gramophone records made from a digital tape master come pretty close to reproducing all the sounds of music, with maximum impact and minimum interference.

John Borwick
(Audio Editor, "Gramophone")

Front Cover photography : Courtesy of VARIG Brazilian Airlines

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G.O. 8006 G.O.


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friends indeed
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LP 198

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LP - 273



LP - 291



LP - 256



LP - 280

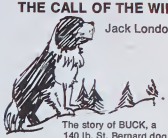


BLACK BEAUTY
Anna Sewell

The misfortunes and happy days in the life of a horse. Shere in Black Beauty's adventures, with both warm and cruel owners, until he again returns to the green meadows of his youth.

LP - 286

THE CALL OF THE WILD
Jack London



The story of BUCK, a 140 lb. St. Bernard dog from California, who becomes the lead dog of a sled team in the Yukon. In this wilderness Buck's wild animal instincts return.

LP - 287

20,000 LEAGUES UNDER THE SEA Jules Verne

Captain Nemo is the genius commander of a strange underwater ship "NAUTILUS", which he invented to wage war against all of civilization. Captain Nemo's base of operation for his fiendish scheme is the lost continent of Atlantis, which had sunk to the bottom of the sea centuries before.



LP - 294

JOURNEY TO THE CENTER OF THE EARTH
Jules Verne



Professor Otto Hardwigg finds a note in an old diary belonging to a sixteenth century Icelandic scientist, which tells how the beginning of the path to the center of the earth can be found. The listeners will follow the adventures of the expedition 1,500 miles, down, deep into the earth, along dark passageways, to a huge underground sea of prehistoric monsters.

LP - 296

WAR OF THE WORLDS
H. G. Wells



A shooting star is seen to land nearby. A "thing" emerges from the cylinder-like object. A finger of flame bursts from the Martians weapon and the crowd of people become ashes instantly. Professor Ogilvie states that the earth is doomed.

LP - 299

AROUND THE WORLD IN 80 DAYS
Jules Verne

"The world is getting smaller, easier to travel due to better means of transportation," states Phineas Fogg, and for a 20,000 pound wager, begins an around the world journey to be accomplished in 80 days. Beset with delays, detours, etc. — nevertheless, he proves his theory with 30 seconds to spare.



LP - 295

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STRING QUARTET ARRANGED BY STEPHAN GALFAS (PRODUCTION COORDINATION)
ETHEREAL GUITAR IN *TRAIN FROM NOWHERE*- WALT NEKTROID, COURTESY OF HIMSELF

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WE WOULD LIKE TO THANK ALL THE PEOPLE WHO WERE THERE WHEN WE NEEDED THEM, WE WON'T FORGET YOU.

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AWAY FROM ASGARD, MAGIC IS A CHILD, EERIE LACKAWANNA, MIDNITE LITE- LYRICS BY DEREK MOORE, RON HOWDEN, TAFF FREEMAN, DAVE NELSON AND STEVE BARTH
LOVE TO SHARE (KEEP YOUR WORRIES BEHIND YOU), TRAIN FROM NOWHERE, LISTEN, ON THE RUN (THE TRUCKER), SPREAD YOUR WINGS- LYRICS BY DEREK MOORE, RON HOWDEN, TAFF FREEMAN AND DAVE NELSON

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SIDE 1

AWAY FROM ASGARD

MAGIC IS A CHILD

EERIE LACKAWANNA

MIDNITE LITE

LOVE TO SHARE (KEEP YOUR WORRIES BEHIND YOU)

SIDE 2

TRAIN FROM NOWHERE

LISTEN

ON THE RUN (THE TRUCKER)

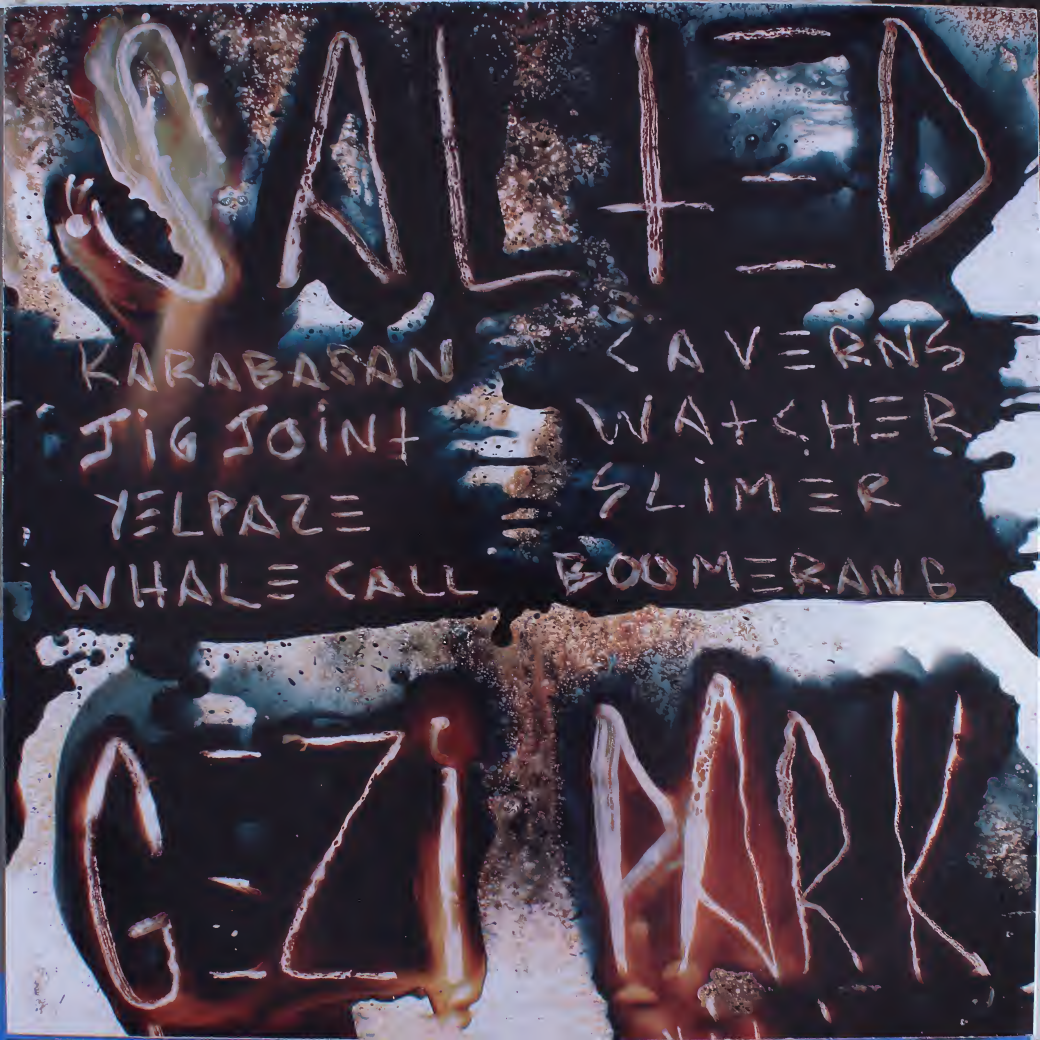
SPREAD YOUR WINGS

MARBLE VINIL



türkish acid doom punk TX




SALTED
KARABASAN
JIG JOINT
YELPAZE
WHALE CALL
CAVERNS
WATCHER
SLIMER
BOOMERANG
GEZI PARK

SALTED GEZI PARK

RECORDED BY: EVAN KLEINECKE
MASTERED BY: JESSE POLLOCK

KARABASAN

TURKISH: ASIT ALMAK, ASIT ATMAK, ASIT YEMEK, EVREN HALINE, KARABASAN.
GECE GELEN, KARA GÖRÜNEN, IMKÂNSIZ OLAYLAR, KARABASANLAR.

TRANSLATION: TO TAKE ACID, TO DROP ACID, TO EAT ACID, TO THE CONDITIONS OF THE UNIVERSE, NIGHTMARE. VISITS AT NIGHT, IN THE DARK PERCIEVED, IMPOSSIBLE OCCURENCES NIGHTMARES.

JIG JOINT

THEYRE FOLLOWING YOU, WATCHING YOU, FUCKING WITH EVERYTHING. THEY'RE MELDING YOU, WELDING YOU, INTO THE CRACKS OF A JIGJOINT MOTHERFUCKER. WASTING MY LIFE WITH YOUR KIND, LAST THING I'LL DO WITH MY TIME, FIND A WAY OUT AND SURVIVE, DEATH IS EASY, WHEN YOU ARE ALIVE.
ROLL UP THE, TROLL UP THE, BOWL UP THE, TOLL UP THE JIG JOINT, JIG JOINT...
CLIMB UP THE, SLIME UP THE, TIE UP THE, FIND UP THE, JIG JOINT, JIG JOINT...
PLAY UP THE, LAY UP THE, FLAY UP THE, PRAY UP THE, JIG JOINT, JIG JOINT...
LEAN UP THE, MEAN UP THE, GLEEN UP THE, CLEAN UP THE, JIG JOINT, JIG JOINT...

THRASH UP THE, CRASH UP THE, TRASH UP THE, BASH UP THE, JIGJOINT, JIG JOINT...

WHALE CALL

THE ONES THAT YOU CONTROL, THE ONES THAT YOU HAVE FAILED, THE ONES YOU VOW TO PROTECT ARE THE ONES YOU WILL IGNORE, AREN'T YOU ASHAMED OF HOW YOU HAVE FAILED!

OOOOOOOOOOOOOOOUUUUUUUUUUUUUUUAAAAAAAAAAAAAAAAAAAA

CAVERNS

TURKISH: BURASI BİR MAĞRA, BİR MAĞRA BİR BOŞLUKTUR, VE BİR BOŞLUKTAN ÇIKIŞ YOK. SİZE BUNU BİR KERE ANLATACAĞIM, O YÜZDEN TEHLİKELİ DİNLEMENİZ UMRUNUZDADIR. NİYE HÂLÂ BURADA DURDUĞUNUZU PEK ANLAMAMACAĞIM, ÇÜNKÜ BURASI BİR MAĞRA, BURASI BİR BOŞLUK, BOŞLUKTAN ÇIKIŞ YOK. BURADAN ARTIK ÇIKAMAYACAKSINIZ, BURADA YAŞLANACAKSINIZ, BURADA YATACAKSINIZ, BURADA ÖLÜCEKSİNİZ, BURADA KALACAKSINIZ! ÇÜNKÜ BURASI BİR MAĞRA, BURASI BİR BOŞLUK, BİR BOŞLUKTAN ÇIKIŞ YOK!



REGGAE FOREVER VOL 1



SIDE 2

1. TONIGHT I CELEBRATE MY LOVE — BILL CAMPBELL & VALERIE HARRIS
2. SECRET ADMIRER — GEORGE WRIGHT
3. MEMORIES ARE MADE OF THIS — JACKIE EDWARDS
4. GONNA TAKE A MIRACLE — KEN BOOTHE
5. ONE AND ONLY LOVER — CORNELL CAMPBELL
6. JUST MY IMAGINATION — CORNELL CAMPBELL

(PRODUCER)
PRODUCER — TRACK 2 3 4 5 BUNNY LEE — SIDE (2)
PRODUCER — TRACK 1 OSSIE HIBBERT — SIDE (2)
SIDE 1
PRODUCER — TRACK 1 — BILL CAMPBELL — SIDE (1)
PRODUCER — TRACK 2 FITZROY
PRODUCER — TRACK 3 OSSIE HIBBERT
PRODUCER — TRACK 4-5 — DUKE REED
PRODUCER — TRACK 6 — BUNNY LEET

SIDE 1
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STEREO ROOSTER L.P. 101

THE STARS OF

ACAPPELLA

VOLUME TWO

THE ZIRKONS

FIVE SHARKS

THE AUTUMNS

JOEL AND THE CONCHORDS

THE VERSAILLES

20 NEW ACAPPELLA RECORDINGS BY YOUR FAVORITE GROUPS OF ACCAPELLA

THE CHANTONS

THE RITUALS

PLUS

THE FORMATIONS
THE LOUAIRES
THE LYNETTES
THE 5 CHANCELLS
THE CROWNS

NEW COUNT FIVE

PRODUCED BY WAYNE STIERLE

Snowflake RECORDS 1002

SNOWFLAKE 1002

★ STARS ★ OF ★ ACAPPELLA ★

VOLUME TWO



THE CHANTONS



THE FORMATIONS



THE LOUAIRES



THE CROWNS



THE ZIRKONS

Once again we bring you THE STARS OF ACAPPELLA, with a collection of the brightest stars in the acappella field today.

The ZIRKONS return to acappella with a great new song for their many loyal fans to enjoy. Good to have them back again.

The FIVE SHARKS are on hand to sing *"Happy Teenager"*, and we know that you always like to hear from this popular group. This recording is by the original group.

The RITUALS and The VERSAILLES prove why they are so popular in acappella by presenting some new sides. You will especially like *"You Were Mine"*.

The CHANTONS really do a job on *"When You Wish Upon A Star"* and *"When You Dance"*. This is one of the finest new groups on the scene today.

The FORMATIONS have been together since last summer, and come up with some good sounds in a short time. Lead and bass for the group is Bob Ciancio, Bill Buro is baritone, Sam Della Sala does the second tenor, Dave Holmes is first tenor, and Fred Auferio does bass and lead parts also.

The NEW COUNT FIVE, Jimmy, Maynard, Tommy, Jack Bryndza and newest member Tommy Buro have really come up with a winning combination this time. Their "new" sound has made them one of the most popular groups around today. Listen to them on *"May I"* and you'll see why.

The LOUAIRES are just getting started in acappella, and it's a good start. Mario Papa sings bass, James Duff does second tenor, Gordon Potis is their lead, while William and James Zablocki do baritone and first tenor.

JOEL and The CONCHORDS have been favorites in New Jersey for a while now, but this is their first appearance on an acappella album. Joel Katz, lead singer, has formed this group, and many others. More about them, The Autumns and the other groups on our next album.

Acappella has many fans, and for many different reasons, and with many varied sounds. Some like tight harmony, some high harmony, etc. At Snowflake Records we are bringing you a cross section of the sounds on our albums. A group singing "soul", but copying other groups is a group with no real sound and might better be named the Acappella "parrots". A parrot can imitate, a talent can create. Groups with original sounds are truly The Stars Of Acappella.

Thank you,
WAYNE STIERLE

IF YOU HAVE A GROUP; ACAPPELLA OR WITH MUSIC; AND ARE INTERESTED IN THE POSSIBILITY OF RECORDING; OR IF YOU WOULD LIKE AN ACAPPELLA BULLETIN, WRITE TO:

SNOWFLAKE MUSIC
BOX 2
TOWN CENTER BRANCH
WEST ORANGE, N. J.

Side A

"HERE IN MY HEART" (Johnson) Clarose, BMI	ZIRKONS
"YOU WERE MINE" (Glaccione) Dara-Good Songs, BMI	RITUALS
"LOVERS QUARREL" (Al, Tony, Jesse, Bob) Caribou, BMI	JOEL & THE CONCHORDS
"WHEN YOU WISH UPON A STAR" (Leigh-Harline-Washington) Bourne, ASCAP	CHANTONS
"MAY I" (Williams) Rhinelander, BMI	NEW COUNT FIVE
"LORRAINE" (Maxwell-George) Maureon, BMI	AUTUMNS
"CHANT OF THE ISLES" (Wendroff-Rossman) Snowflake Sound, BMI	LOUAIRES
"SOFT AND SWEET" (Selections) Mona-Lee, BMI	VERSAILLES
"WHEN YOU DANCE" (Jones-Kirkland) Angel, BMI	CHANTONS
"SILHOUETTES" (Diaz, Crewe) Regent, BMI	RITUALS

Side B

"HAPPY TEENAGER" (Margo-Medress-Siegel) Bright Tunes, BMI	FIVE SHARKS
"I WANT A GIRL" (Green-Williams-Phillips) East, BMI	NEW COUNT FIVE
"MY GIRLFRIEND" (Formations) Snowflake Sound, BMI	FORMATIONS
"GEE, BUT I'M LONESOME" (Johnston) Daywin, BMI	FIVE CHANCELLS
"OH YES" (I DO BELIEVE) (Wayne Stierle) Snowflake Sound, BMI	LOUAIRES
"ONE SUMMER NIGHT" (Webb) Southern, BMI	JOEL & THE CONCHORDS
"I LOVE YOU" (Moore-Chambers) Queen, BMI	FORMATIONS
"IF YOU WERE GONE FROM ME" (Wayne Stierle) Snowflake Sound, BMI	LYNETTES
"I NEED YOU" (Burn-Crowns) Snowflake Sound, BMI	CROWNS
"IT'S GROWING" (Robinson-Moore) Jobete, BMI	NEW COUNT FIVE





OTHER ACAPPELLA ALBUMS YOU WILL ENJOY ARE THE SHELLS ALBUM AND "THE STARS OF ACAPPELLA VOL. I" FEATURING THE SAVOYS, NUTMEGS, SHELLS, ETC.

(TANGO RHYTHMS)

Ritmo de los Tangos

ESTRELLITA LA CUMPARSITA TANGO ESPANOL ADIOS MUCHACHOS CHE MI AMIGO DEN GEOSO IRRESISTIBLE EL CHOCLO TU LA PALOMA

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SU 107

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All phases of recording, mastering, and quality control are under the supervision of Bill Lazerus, Chief Engineer for SUTTON RECORDS and SUTTONTAPE in cooperation with AVCO LABS., N.Y. AUDIOTAPE Mastertape Type 2551 M is utilized throughout all phases of recording.

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CHUCHO AVELLANET



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STEREO



Lado (A)

* 1.- NO VOLVERE A HABLAR DE AMOR - 3:30
(R. Seff / T. Seff) Adaptacion al Castellano: C. Nerea
** 2.- AL FRIO DEL TELEFONO - 3:54
(J. C. Noroña)
** 3.- CAZADOR CAZADO - 3:29
(Cheo Zorrilla) — Unimusica, Inc.
** 4.- MI AMOR ES COSA DE VERANO - 3:07
(H. Lanzi / M. Tottis)
* 5.- CON LAS MANOS VACIAS - 3:42
(A. Cortez / J. F. Dicento)

Lado (B)

*1.- ABEJA REINA - 3:02
(King Clave)
* 2.- Y VERAS ... - 3:00
(J. C. Noroña)
* 3.- SE LO VOY A DECIR - 3:34
(Cheo Zorrilla) — Unimusica, Inc.
** 4.- LA TAZA DE CAFE - 4:12
(Tito Fernandez)
** 5.- CANTAME UNA MELODIA - 3:41
(Raffi Manclova)

(*) Arreglos y Direccion Musical: TINO GEISER
(**) Arreglos y Direccion Musical: PANCHO SAENZ

Produccion y Direccion Artistica: TINO GEISER

Asistente de Produccion: PANCHO SAENZ
Productor Ejecutivo: ANTONIO "Tony" MORENO

Grabado en: ESTUDIOS "GOLDEN" - Mexico, D. F.
Ingeniero de Grabacion: SERGIO GARCIA, GONZALO SOSA y CARLOS MUÑOZ
Mezclas: SERGIO GARCIA, TINO GEISER y PANCHO SAENZ
Fotografias: AL FREDDY
Arte y Diseño del Album: DRAGO FERNANDEZ

TH / AMF - 2204
STEREO

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Agradecemos sinceramente la colaboracion del S. U. T. M. (Sindicato Unico de Trabajadores de la Musica) Mexico.

Mfg. & Distributed by: TH RECORDS & TAPES, INC. — 10124 (20) N. W. 80 AVE. - HIALEAH GARDENS - FLA. 33016

SALP 1283

STEREO

13/20/13
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JULITO RODRIGUEZ
y Su Trio

Ansonia
LONG PLAYING
HIGH FIDELITY

Vol. 3



Printed in U.S.A.

Ansonia LONG PLAYING HIGH FIDELITY

STEREO

SALP 1283

JULITO RODRIGUEZ
Y SU TRIO
(JULITO-TATIN VALE-RAFAEL CHARON)

CONTENTS

1. EL ALMANAQUE (Bolero)
2. GOTITAS DE DOLOR (Bolero Mambo)
3. POBRECITA (Bolero)
4. EL ECO Y EL CARRETERO (Guajira)
5. TORNA SORRENTO (Bolero)
6. DELINCUENTE (Bolero)

1. MAR Y CIELO (Bolero)
2. SUEÑA CON MIS BESOS (Vals)
3. QUE LINDA ERES (Bolero)
4. LA MUCHACHA DE OJOS NEGROS (Mapeyé)
5. CIEGAMENTE (Bolero)
6. FRENESI (Bolero)

ANSONIA, a name in the record industry representing prestige and quality, is proud to announce this third volume of long playing records by JULITO RODRIGUEZ and his trio.

JULITO RODRIGUEZ gained fame for his unforgettable association with the Trio Los Panchos. Taking his place with this trio as first voice, they toured most of the important cities of all the continents.

On the 22nd of March 1957, JULITO RODRIGUEZ formed his own trio. This group was organized in Puerto Nuevo, Puerto Rico, with the incorporation of two other fine musicians, Tatín Vale and Rafael Scharon.

JULITO RODRIGUEZ REYES was born in Santurce, Puerto Rico; Rafael Scharón, known as Charón hails from San Sebastian and Tatín Vale, whose full name is Eligio Vale Hidalgo was born in San Juan, Puerto Rico. They were sensational! The critics had great praise for them. Later on, they made personal appearances on radio and television and fulfilled successful engagements in the best night clubs in San Juan. These young and versatile artists perform as a trio in the following manner: JULITO RODRIGUEZ, director of the trio, sings first voice and plays third guitar; he also plays the maracas marvelously. Tatín Vale sings second voice and plays second guitar. Rafael Charón is the wizard of the first guitar and sings third voice.

JULITO RODRIGUEZ REYES is well known not only for his musicianship, but also as an inspired composer. He is especially noted for many of the compositions which appear in this new volume. These are: *"Mar y Cielo"*, *"Ciegamente"*, *"Delincuente"*, *"Gotitas de Dolor"* and *"El Almanaque"*. Each one of these numbers has become a big hit. JULITO has written many other famous compositions, too many to enumerate here.

ANSONIA RECORDS has processed this album in High Fidelity and Stereo. We are sure this LP will be received by record fans with as much enthusiasm as the previous volumes by JULITO RODRIGUEZ and his trio.

English Text by Herman Glass.

El sello ANSONIA es ya una tradición que representa prestigio y calidad. Ahora nos sentimos orgullosos de presentar este tercer Album de larga duración con JULITO RODRIGUEZ Y SU TRIO.

JULITO RODRIGUEZ obtuvo su primer triunfo con su inolvidable actuación con el Trío Los Panchos, cantando la primera voz con este famoso trío que lo llevó hasta los más recónditos sitios de los Continentes.

El 22 de marzo del año 1957, JULITO RODRIGUEZ decidió formar su propio trío. Este grupo se organizó en Puerto Nuevo, Puerto Rico, con la cooperación de dos destacados cantantes y guitarristas: Tatín Vale y Rafael Scharón.

JULITO RODRIGUEZ REYES nació en Santurce, Puerto Rico, Rafael Scharón — mejor conocido como Charón — nació en San Sebastián y Tatín Vale, cuyo nombre de pila es Eligio Vale Hidalgo, nació en Moca. Este ya famoso trío hizo su debut en el Teatro Matienzo en San Juan, Puerto Rico. Aquello fué una sensación. Los críticos los colmaron de elogios. Más tarde se presentaron personalmente en la televisión y radio, luego siguieron contratos en los mejores Clubs nocturnos de San Juan. Estos versátiles artistas cantan y tocan de la manera siguiente: JULITO RODRIGUEZ, director del trío, canta la primera voz y toca la tercera guitarra, también es un experto con las maracas. Tatín Vale, canta segunda voz y toca segunda guitarra. Rafael Charón, es el mago de la primera guitarra y canta tercera voz.

JULITO RODRIGUEZ REYES es bien conocido no sólo como buen músico y cantante, sino como un inspirado compositor. Varias de las canciones que aparecen en este nuevo volúmen le han valido a JULITO gran popularidad, entre ellas están: *"Mar y Cielo"*, *"Ciegamente"*, *"Delincuente"*, *"Gotitas de Dolor"* y *"El Almanaque"*. Cada uno de estos números ha sido un rotundo éxito. JULITO ha escrito muchas más composiciones, demasiadas para enumerarlas aquí.

ANSONIA RECORDS ha procesado este album en alta fidelidad y estereofónico. Estamos seguros que este LP será muy bien recibido y que el público le brindará el mismo entusiasmo y cariño que a los otros volúmenes de JULITO RODRIGUEZ Y SU TRIO.

Spanish Text by Perla Pérez

Color Foto by Bob Ledesma.

Printed in U.S.A.


Starlite
RECORDS OF QUALITY
·935·
MONAURAL and STEREO
Chicken Hop Polka
Bernie Witkowski Orchestra
BW
mg

1. Chicken Hop Polka
2. Brunette Polka
3. Medley Of Kisses - Oberek
4. Living Doll Polka
5. Polish Wedding Polka
6. Tango In The Moonlight
7. Grandma's Polka
8. Oberek In The Country
9. Lithuanian Wedding Polka
10. Kopy Kat Oberek
11. The Little Waltz
12. Hungarian Kisses - Czardas

Stella

·935·

MONAURAL and STEREO



You could bet that Bernie Witkowski and his world famous orchestra has made more recordings than any other orchestra without anyone accepting the challenge. The more platters Bernie records, the more the polka fans want. They keep shouting for - More - More - More. The question "When Is Bernie's New Record Coming Out" is heard constantly throughout the nation. As soon as Bernie's new record is released, polka fans crowd the record stores.

The popularity of Bernie Witkowski's orchestra is attributed to Bernie's choice of musicians, arrangements, selections, and lovely blond vocalist Marianne Golema, who not only sings up a storm, but is also an artist. In fact, all the art work, cartoons, Etc. on LP #932, Yaka To Kara, LP #933 Echa Z Polski, LP #934, Soft & Light By Bernie Wyte, And LP #935 Chicken Hop Polka, were beautifully done by Marianne.

The "Chicken Hop Polka" is a favorite of Mr. & Mrs William Butts, proprietors of the famous Belmont Ballroom located in Garfield, New Jersey. In fact it was Mrs Butts who suggested the "Chicken Hop Polka" for recording.

We, the Stella Music Company Incorporated, are proud to have Bernie Witkowski, and Marianne Golema on our staff, and we are sure that polka fans every where are proud to play Bernie Witkowski's records for their friends.

May we add, " Long Live The Polka, Oberek, And Bernie Witkowski.....

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900



901



902



903



904



905



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907



908



909



910



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912



913



914 - CHRISTMAS



915



916



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921



922 - CHRISTMAS



923



924



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932



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935



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936



937 • Polish Hymns



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MUSIC BOOK #2



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LP #922 Polish Christmas Carols - Hi-Fi Monaural Only - LP #920 - Not Available. Somebody Goofed

LP #934 (Soft & Light By Bernie Wyte) Will Be Released Shortly.....More Coming.

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You Are Not My Honey – Oberek
Regina's Polka
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Paul's Oberek
Polish Doll Rhinelander
Beverly's Polka
Lonely Bachelor Polka
Anthony's Oberek
Warszawski Oberek
Eleanor's Polka
Traveler's Polka
John's Oberek
Monopol Polka

Diane's Polka
Silver Wedding Oberek
Jimmy's Oberek
Poznanska Polka
Wanda's Polka
Oberek At The Royal Palace
Bobby's Oberek
Cold Blanket Polka
Pocahontas Polka
Squeeze Box Oberek
Coquette Polka
You're Mine Forever – Tango
County Fair Polka
Matty's Oberek
My Girl Duda – Polka



Ohicken Hop Polka
Jaka To Kara Polka
Double Date Oberek
One More Kiss For The Road
Yankee Doodle Polka
Buzi Dam – Walc
The First Kiss – Polka
W Rzece Sie Kapala – Polka
Pucker Up – Oberek
Orazy Farm Polka
Live It Up – Polka
Niedaleko Od Krakowa – Waltz
The Kissin' Polka
Medley Of Kisses – Oberek
Marysiu Marysiu – Polka

Poor Boy – Polka
Smutno Mi – Waltz
Lafink Polka
Kissin' Freddie – Polka
Oj Nasza Kasia – Oberek
Little Tadek – Polka
Good Night Kisses – Polka
Hungarian Kisses – Czardas
Swirl Your Girl – Polka
Wesele Wesele – Oberek
Cute Doll Polka
Burbon & Coke Polka
Kissin' Parakeet Rhinelander
Pretty Coquette – Polka



Sing Right Out – Polka
My Only Love – Polka
Turn Slowly – Oberek
Someday You'll Be Mine-Waltz
John Went To Katie – Polka
Wedding Day Polka
One Two – Oha Oha
P O L K A
Adam's Polka
Oyraneczka Walo
Kiss Me – Polka
Spark Of Fire – Polka
Spanish Rice – Merengue
Worried Mary – Polka
Shut Up & Drink Your Beer
Hungarian Doll – Czardas

Hot Kielbasy Polka
Charlie The Cellist – Polka
Lisa Waltz
Farmer John Polka
Play Our Song – Polka
Illusion Que Perdi – Slow Rumba
Hokey Pokey (Figure Dance)
To The Wedding – Polka
Young Love – Waltz
Chicago Express Polka
Our Gang Oberek
Give Me Your Heart – Tango
Hippo's Rhinelander
Nie Bede Pio – Oberek
Hot Pizza Tarantella

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Bumpsee Daisee - p
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Clarinet Oberek
Clarinet Magic - p
Charlies Got A Girl - p
Cheap John Oberek
Cheapskate Oberek
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Chica Boom Polka
Chicago Express - p
Chocolate Polka
Chromatic Oberek
Connecticut Oberek
Champagne Oberek
Cowboy Polka
Dancing Concertina - p
Doodle Dee Polka
Double Patticake - p
Duck Huntin' Polka
Dwa Michały - p
Oy Oy Oy - p
Dziadek Polka
Ear Bender - o
Farmer's Daughter - p
Garden State - p
Gina Gina Polka
Give Me Your Heart - t
Go Man Go - p
Golden Wedding - o
Gay Heart - p
Happy Birthday - o
Happy Valley - o
Harmonica Joe - p
Hay Krajewski - p
Hayride Polka
Hey Joe - p
Hot Dog Polka
Hungarian Czardas
High Button Shoes - p
How Is Mother In Law - p
Hippos Rhinelaendler
Honeymoon Is Over - p
I Aint got No Time - p
Ilusion Que Perdi - r
I Y Q - Polka
International Polka
Jaywalker Polka
Jeden Za Dużo - p
Jersey Jet Polka
Joe's & Charlie's - o
John don't Live Here - p
Jealous Girl - p
Johnny & Katie - p
Junkman Polka
Kaye Kafka Polka
Lazy Maisie - o
Leniwy Mąż - p
Liberace Mazur
Little Pony - p
Lover Boy Mike - p
Mańka Na Bicyklu - p
Mañana - Bolero Mambo
Marilyn Polka
Merry-Go-Round - p
Maryśka Polka
Mery Na Balu - p
Moja Dziewczyna - p
My Darlin' Daughter - o
My Gal Sally - o
My Mama Told Me - p
My Tillie - p
My T Peppy - p
My Wife Gits Drunk - p
Neki Hoki Polka
Nellie's Wedding - p
New York City Oberek
New York Yankees - p
Nie Będę Pić - o
Niebieski Mazur
Night Owl - p
Nobody Buy - p
Oberek With Fire
Ocean Breeze - o
Oh Mama - p
Oj Oj Oj Polka
Only After Veddin'- p
Our Gang Oberek
Old Fashioned Oberek
Oriental Hula Polka
Patrol Polka
Polanka Polka
Polish Village - p
Polkaccordion - -
Polskie Wesele - p
Pollybird - o
Przyjechałem Z Kraju - p
Polka Cha Cha Cha
Polka Conga
Pulaski Parade - p
Que Pasa - Rumba
Red Flannels - p
Red Rose Polka
Rockin' The Kolamyjka
Rockin' The Scale - p
Saxopolka - p
Seven Eleven - p
Sexy Polka
Shave & A Haircut - p
She Likes Kielbasy - p
Side By Side - p
Silver Brook Oberek
Silver Slipper Polka
Skinny Annie Landler
Sadie Hawkins Polka
Syncopated Czardas
Stamp Kick Polka
Stella's Oberek
Stella Polka
Strawberry Polka
Sugar Daddy Polka
Suki Beans Oberek
Sunnyside up - p
Sweet Sixteen Oberek
Swing & Sway Polka
Take The GG Train - p
Teenager's Polka
The Dancing Losawskis-p
The Farmer's Daughter's
The Pennsylvania - o
The Penn. Shmolka
The Bernie Cosnoski - o
The Doggie Polka
The Grasshopper Polka
The Happy Mrs. - p
The Happy Shepherd - o
The Kiss Oberek
The Polka Hop
The Stan Jasinski - p
The Thief Polka
Too Many Boy Friends - p
The Farmer's Teenage dghtr
Too Young To Marry - p
Toyland Polka
Vanilla Polka
Waltzes Of Yesterday
Waltzing Doll
Who's Buyin' - p
Why Not - o
Wojtek Polka
Wimpy's Polka
Waltzes We've Forgotten
Who's Who - p
X - Ray Polka
Za Górą Oberek

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o - Oberek
w - Waltz
r - Rumba
t - Tango





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PRINTED IN U.S.A.

Don Ho Presents the aliis

Hawaii's Swinging New Sound that lovin' feelin'

In the British Isles... it's The Beatles.
In the American Isles... it's The Aliis.

The comparison isn't far-fetched. Ever since this young quintet came to public attention backing Don Ho at Duke's in Honolulu, their vital sound has spelled the "new sound" of Hawaii... just as The Beatles' has spelled the "new sound" of Olde England.

This new album by the five young men from Hawaii establishes their sure feel for the new sound that's come to traditional Hawaiian music. They step far afield from the established and honorable in Hawaiian music... any group that can wail out "Zorba the Greek" is no tradition-bound Hawaiian-only group.

The Aliis spell the new trend in Hawaiian music. They sacrifice none of their musical heritage. The easy flow of open harmonies that characterizes much of Hawaiian music is there; so too are the distinctive upper-register melodies lines. But what happens down below—in the rhythm department—is the most exciting thing to happen to Hawaiian music since the invention of the hula skirt.

The Aliis-Manny Lagodladgod (bass, flute, saxophone)... Joe Mundo (piano, conductor-arranger)... Rudy Aquino (vibes, marimba, bongos)... Benny Chong (guitar)... Al Akana (drums)—a many-splendored quintet. In this lovin' album, they get that lovin' feelin' going but good.

SIDE ONE

YOU'VE LOST THAT LOVIN' FEELING	BMI	2:55
SUNSET & MOONRISE	ASCAP	2:40
MY TANE (My Man)	ASCAP	1:40
MAKIN' WHOOPEE	ASCAP	2:12
THE SHADOW OF YOUR SMILE	ASCAP	2:45
RAINBOW TREE	ASCAP	2:27

SIDE TWO

KUU IPO HE'E PUE ONE	ASCAP	2:03
(Theme from) ZORBA THE GREEK	ASCAP	2:23
NIKKI'S GARDEN	ASCAP	2:13
THAT'S HOW THE STORY GOES	ASCAP	2:06
A ROOM WITHOUT WINDOWS	ASCAP	2:42
THE JOKER	BMI	2:27

YOU'LL ALSO WANT
"HAWAII RIGHT NOW!"
BY THE ALIIS
(Reprise Album 6190)

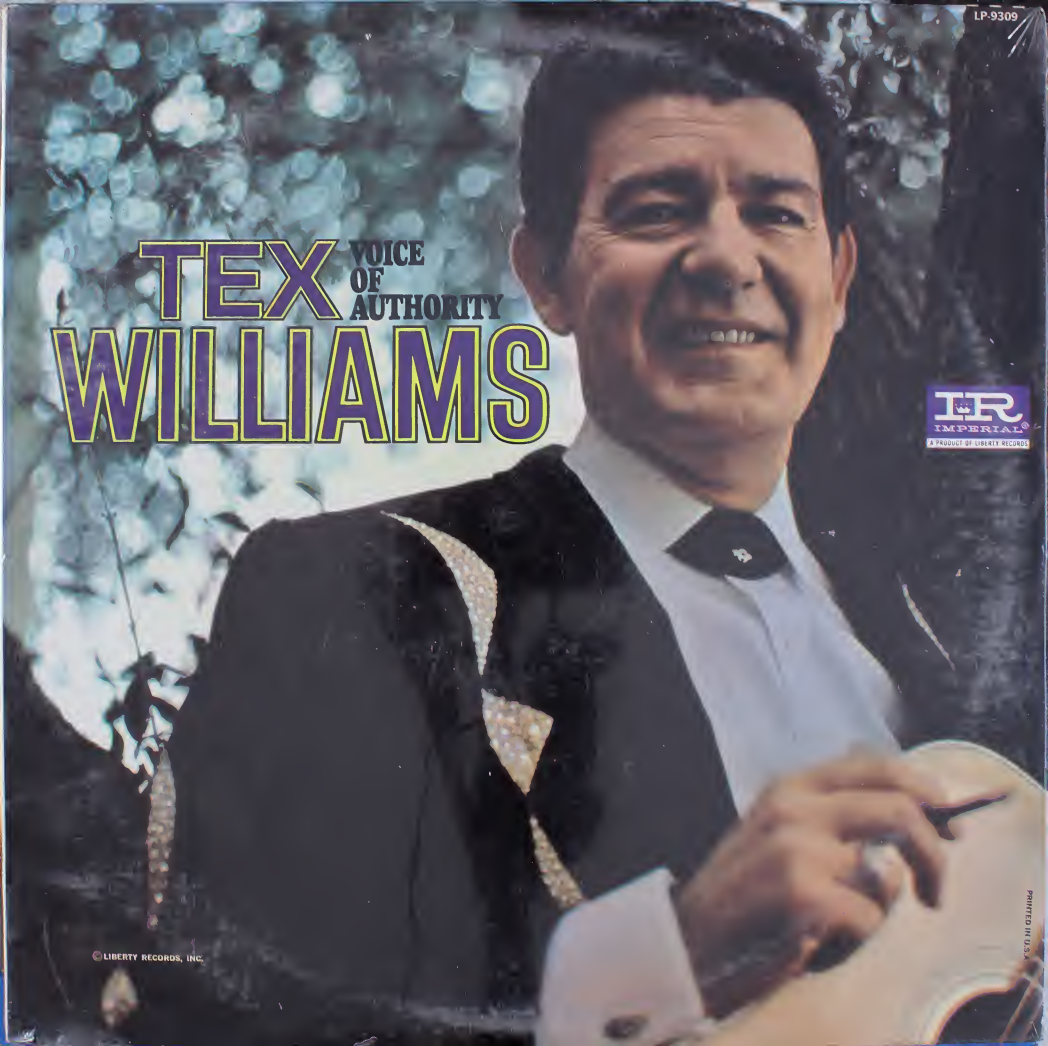


PRODUCED BY SONNY BURKE
Engineer: Lee Herschberg
Art Direction: Ed Thrasher

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ELT

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LP-9309
TEX
VOICE
OF
AUTHORITY
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side one

FIVE FEET DEEP IN TEARDROPS
LATE MOVIE
EMPTY LETTER
PICKIN' WHITE GOLD
WHERE THE SAD PEOPLE ARE
BETWEEN TODAY AND TOMORROW

VOICE OF AUTHORITY
TEX WILLIAMS

The dictionary defines *authority* as the power to influence or command thought, opinion, or behavior. Tex Williams personifies this definition to the proverbial "T". ▫ Over the years Tex has repeatedly demonstrated his authoritativeness through the sustaining influence he exercises over the sale of such daily necessities as cigarettes and phonograph records. ▫ In this collection, Tex transports you through a variety of musical directions. But, whether he's FIVE FEET DEEP IN TEARDROPS, down South PICKIN' WHITE GOLD, or venturing through SMOKEY HOLLOW, the experience is a thoroughly believable one. ▫ Make yourself acquainted with the VOICE OF AUTHORITY. You'll discover a warm and rewarding relationship!

—*Pat Shields*

side two

SUSPICION
CLOSER, CLOSER, CLOSER
LONG JOHN
SMOKEY HOLLOW
HAMMER & NAILS
YOU'RE EVERYWHERE

Art Direction & Cover Photography: WOODY WOODWARD

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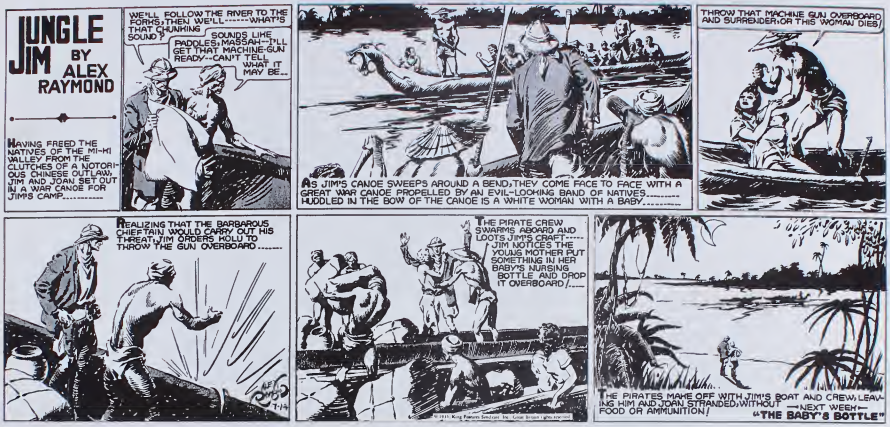
ALSO AVAILABLE IN STEREO LP-12309 LP-9309



A GEORGE GARABEDIAN PRODUCTION

ORIGINAL RADIO BROADCASTS

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Lighting struck twice in 1934 when **Jungle Jim** and **Flash Gordon** appeared on the same Sunday comics page, both by the same artist (Alex Raymond) and both destined to become permanent fixtures of American folklore. Hearst newspapers wanted comic strips to compete with rival, established favorites, **Tarzan** and **Buck Rogers.** So successful was **Flash Gordon** that 25th Century spaceman Rogers is today sometimes mistaken for a descendant of King Flash of Mongo. If **Jungle Jim** did not send Tarzan climbing the trees in retreat, these adventures of Jim Bradley became world-wide favorites, appearing in hundreds of newspapers, comic magazines, and Big Little Books, adapted to radio, movies and television. In the last two visual mediums, Jungle Jim was played by former Tarzan, Johnny Weismuller, proving perhaps that Jungle Jim is comparable to Tarzan with clothes on.

On radio, Jungle Jim was far more successful than his famous colleague, Flash, and his competitor, Tarzan. Jim's air adventures ran from the middle thirties into the early fifties. Beating the trails of the rainforest, flying his trusty biplane, taking to horseback in pursuit of nomadic bandits, Jim Bradley was most often accompanied by his beautiful sweetheart, Lil (a reformed villainess, once the infamous Vampire Woman!) and the loyal (but deadly) Kolu. The **Jungle Jim** radio show had to have something to be a winner for so long. What it had was action, mystery, and romance. They are old ingredients but people never seem to tire of them.—JIM HARMON

JIM HARMON, the author of *The Great Radio Heroes, The Great Radio Comedians, The Great Movie Serials*

*MARK 56 RECORDS

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Volume 1

Latin X-PRESS

for professional DJs only

Latin X-PRESS Volume 1

side one

cut 1. The Latin House of "X"
128 BPM (13:52)
Various Titles and Artists
Remix and Additional Production by Rob Razor

side two

cut 1. Sueno Contigo (Dreamin Of You)
128 BPM (5:29)
Performed by Ilegales
Used courtesy of BMG Latin
Remix and Additional Production by Sergio Silva

cut 2. Vaya Mi Gente
128 BPM (7:33)
Performed by Juzt 2 Bros
Used courtesy of Cutting Records
Remix and Additional Production by Rob Razor

side three

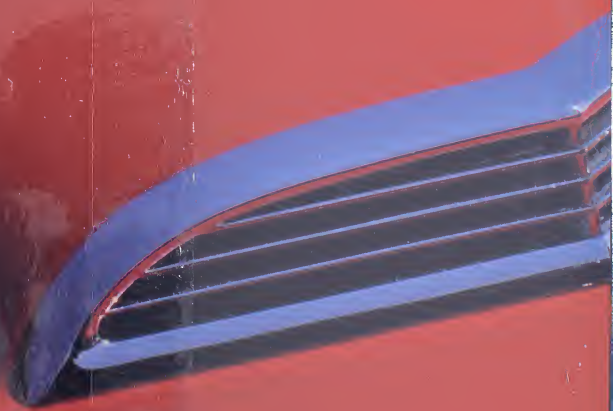
cut 1. Toro Mata
127 BPM (7:04)
Performed by Angel Clivilles
Used courtesy of H.O.L.A. Recordings L.L.C.
Remix and Additional Production by Rob Razor

cut 2. Rumba
127 BPM (7:18)
Performed by D'Mingo
Used courtesy of H.O.L.A. Recordings L.L.C.
Remix and Additional Production by Rob Razor

side four

cut 1. Carnival De Paris
135 BPM (5:35)
Performed by Dario G
Used courtesy of Kinetic/Reprise Records
Remix and Additional Production by Steve Dupont

cut 2. Maria
127 BPM (7:27)
Performed by Ricky Martin
Used courtesy of Columbia Records
Remix and Additional Production by Steve Dupont



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RAY MARCO

For The Good Times

REMO





RAY MARCO and THE PAXTONS

Side 1
FOR THE GOOD TIMES
BUT FOR LOVE I'D BE GONE
MAKE IT EASY ON YOURSELF
PROUD MARY
SINCE I FELL FOR YOU

Side 2
THE GREEN GREEN GRASS OF HOME
TAKE THE RIBBON FROM YOUR HAIR
CANDIDA
I DON'T KNOW WHAT TO DO WITH MYSELF
WE'VE ONLY JUST BEGUN

RICHARD NIEMAN . Guitar, Keyboard, Vocals
JIMMY JAMES . Drums, Vocals
BARRY FAIRFIELD . Bass, Vocals
COVER-PHOTO . Grand-Mendoza
BACK PHOTO . Joseph Scafario

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RECORDS

FOLK DANCES OF THE PROVINCES



FOLK DANCES Of The PROVINCES

TONIN TROUPEL And His Ensemble

SIDE ONE

LOS POUMOS-LA BOURREE DE ROYAT
LA CATI-CABRET WALTZ
LO FILHO DEL POYSON
LO CROUZADO
MEDLEY OF MARCHES:
The Marriage of Rosetta (Le Mariage de Rosette)
Marion Under An Apple Tree (Marion Sous un Pommier)
Sing To Pass The Time Away (Chantons Pour Passer le Tempa)
Digue Jioneto
Yoyette
LOU BAILERO

SIDE TWO

LO MORIANNO-LA PLANESE
THE NUTCRACKER-LO POTSOUNAIRE
LOU COUCUT
EN CARLADES
LA MORIDON COTET LA LANGEACOISE
MEDLEY OF BOUREES

This MERCURY LONG PLAYING 33⅓ r.p.m. recording was made possible through the use of the **MERCURY SOUND MARGIN CONTROL** *process—a technique whereby it has become possible for Mercury to produce for the record-buying public a disc of truly superior quality, especially with respect to brilliance, clarity, dynamic range and reliable stylus tracking. This record can be played on any 33⅓ r.p.m. turntable.*



Printed in U.S.A.

The French province af Auvergne, in comman with Brittany, has a strong regional character of its own. Situated in the heart of France, among rugged mountains, it has preserved carefully through the centuries a distinguished and distinctive line af artistic traditions, of songs, dances and instruments all typical af this territory, thaugh there may be elements reminiscent af the falkways observable in other cauntries that have, geographically and historically, samething in common with Auvergne.

This rich native lore is expressed through two media. First, of course, there is the melodic aspect, represented in their songs. A nated author and folklare expert, J. Gantelaube, spent considerable time and research documenting the most beautiful af these, all of them endowed with an expressive musical heritage and reflecting the glory of the mountains. The vigorous rhythmic qualities are similarly expressed in the happy extrovert dance forms that correspond with this music.

The principal dance of the province of Auvergne is the time-honored French baurrée. As is true af so many semi-legendary folkways, its arigins are samewhat abscure. According to Joseph Desaymard, who wrote a biagraphy of the Auvergne classical camposer Emmanuel Chabrier, this authentic mountaineers' ballet stems fram an ancient war dance, a pyrrhic dance of the sword, and has undergane numerous transformatians through the centuries. Not too lang ago the *baurrée* was danced with baton in hand, a manifestation also faund in Scotland and in Spain; this is still a common sight in Brittany and in the Nantes regian of France.

The first reference to the *bourrée* by name may be faund in a letter written by Madame de Sévigné ta her daughter in May, 1676. Not too lang afterward the dance was adopted by the apera ballet and cauld saan be faund incorparated into archestral suites; Handel and Bach made discernible use af it.

The *bourrée* can easily be recognized by its firmly-established rhythms, beaten out with heel-clicks in affirmative and extrovert manner that distinguishes the dances af the mountaineers. In these territories, where the land and the living may be said to be equally rugged, the men seem to affirm almast instinctively, in their dances, the farceful will af their personalities. After its first primitive interpretations the baurrée became assaciated with certain instruments such as the *cabrette* and the hurdy-gurdy, as well as the violin. During the 17th Century the fife and drum were also sometimes used, and in some villages a cornet might be added. Mare recently the accardion took its ploce amang the musical ringleaders of this form; in addition, some of the small archestras make use of the banjo as a sort of a one-man rhythm sectian.

Tonin Troupel, more than any other orchestra leader, has become identified as ane of the great specialists in the dances of Auvergne. Through the striking personality of his ensemble we are able to hear an these sides the captivating "mountain ballets" in all their down-to-earth honesty.

Troupel first came into contact with the folklore and music of Auvergne during his childhood, when the obae-like *cabrette* was at least as commonly found as the accardian at local fetes, not lang after World War I. With a harmanica as his only ammunition he began to attempt to reproduce some of the *bourrées* he used to hear every Sunday. When he reached his fourteenth birthday one af his brothers gave him an accordian and soon he found himself launched into music on a full-time basis.

At 18 he was playing his accardion in the back roam of a café owned by his parents in Paris. One of the customers, who was a receptionist in a well-known dance hall, asked him to come over and replace their regular accordianist during the Bastille Day (14th af July) celebration. Despite the meagerness of his repertaire Traupel accepted, and after six manths at the dance hall he had mastered the concertina and drums as well as the accordion. From that time on he rarely had the opportunity ta play folk music except that of Argentina. In 1936 he opened at the Chantilly with Quinquin Verdu and in 1939 joined Henriett at the Coliseum. After the war he played at the Moulin Rouge and other leading Paris clubs. Finally he decided ta go back home, in the musicol sense, to play once again the melodies he had learned in his childhood and to devote all his time to recreating, for the many admirers of French folk music, the charming and characteristic meladies of Auvergne, complete with vacals in the local dialect. Taday Troupel is known as a post master of this style, as the perfarmances on this disc clearly indicate.

Leanard Feather
Translated from the French album

FOLK DANCES OF THE PROVINCES • TONIN TROUPEL AND HIS ENSEMBLE • MERCURY MG 20338

R

EX 5166

COLUMBIA

ROBERTO CARLOS
BRAZIL'S TOP TEEN STAR



COIMBRA / ESCREVA UMA CARTA MEU AMOR
GOSTO DO JEITINHO DELA / O FEIO
SORRINDO PARA MIM / NÃO É PAPO PRA MIM
QUERO QUE VÁ TUDO PRO INFERNO
QUERO ME CASAR CONTIGO
EU TE ADORO MEU AMOR / ROSINHA
O VELHO HOMEN DO MAR

Mono—EX 5166

DEMONSTRATION
NOT FOR SALE

ROBERTO CARLOS
BRAZIL'S TOP TEEN STAR

Meet Roberto Carlos! Roberto is the exciting teenage singing idol who's been setting Brazil ablaze, and all of Latin America, Spain and Portugal, in fact. When you hear his dynamic singing style, by turns hard-swinging and warmly romantic, you'll agree that Roberto Carlos is destined to enjoy the same phenomenal success in North America.

Roberto began his career only two years ago. Since then, not a week has gone by that at least one of his single records or albums hasn't been listed as a top seller in Latin America. This album features **Quero Que Va Tudo Pro Inferno** (I Want Everything to Go to Blazes), one of Roberto's biggest single hits to date. In addition, there are songs ranging all the way from **O Velho Homem Do Mar** (The Old Man of the Sea) and **Coimbra**, a town near the Portuguese coast, to such romantic numbers as **Gosto Do Jeitinho Dela** (I Like Her Little Ways) and **Eu Te Adoro Meu Amor** (I Adore You, My Love).

Oddly enough, Brazilian singers, whose native language is Portuguese, have not always proved popular with the Spanish-speaking public of Latin America, even though the languages are closely related. But Roberto Carlos has not only smashed that traditional barrier against international popularity, he's become an out-and-out sensation!

Roberto, of course, has a vibrant voice, displayed to great advantage in this album. But perhaps even more important, he has a fascinating style that subtly combines the Big Sound's intensity with the passion and sensuousness of Brazil's bossa nova.

Listen and thrill to BRAZIL'S TOP TEEN STAR....He's Roberto Carlos!

COIMBRA *(2:38)*
O VELHO HOMEM DO MAR *(1:54)*
(The Old Man of the Sea)
ROSINHA *(2:45)*
O FEIO *(2:25)*
(The Ugly One)
SORRINDO PARA MIM *(2:44)*
(Smiling at Me)
QUERO QUE VA TUDO PRO INFERNO *(3:56)*
(I Want Everything to Go to Blazes)

QUERO ME CASAR CONTIGO *(2:27)*
(I Want to Marry You)
GOSTO DO JEITINHO DELA *(2:42—BMI)*
(I Like Her Little Ways)
EU TE ADORO MEU AMOR *(2:36—BMI)*
(I Adore You, My Love)
ESCREVA UMA CARTA MEU AMOR *(2:26—BMI)*
(Write a Letter, My Love)
NAO E PAPO PRA MIM *(2:06—BMI)*
(That's Not My Style)

COVER PHOTO COLUMBIA RECORDS PHOTO STUDIO—SANDY SPEISER

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Can the hotshot rookie from the Latin League make a hit with the Yankees?

No sweat.



Okay…everybody out for the cheerleading squad. Carlos! Carlos! Rah! Rah! Rah!

We're just warming up. All the fanfare is by way of announcing Roberto Carlos' first at-bat on the Columbia label.

Columbia Records has decided it's high time for our Latin star to slip into something more comfortable. Like a keystone position on the *Norteamericano* charts.

Brazilian swinger Roberto Carlos has been leading the league with teens all over South America since he signed with *Discos CBS* two seasons ago. He even bats a thousand in Spain. So why not here?

We scouted the idea. Gave Roberto a tryout with several hip teens we know. Sort of let them try his music on for sighs.

When they became instant Carlos rooters, we knew we really had something to cheer about.

That's it on your right. His first U.S. release. With a lineup of material certain to put some sis-boom-bah in your sales.

We do hope you'll get as excited as we are about having Roberto Carlos on the home team.

But keep your shirt on.



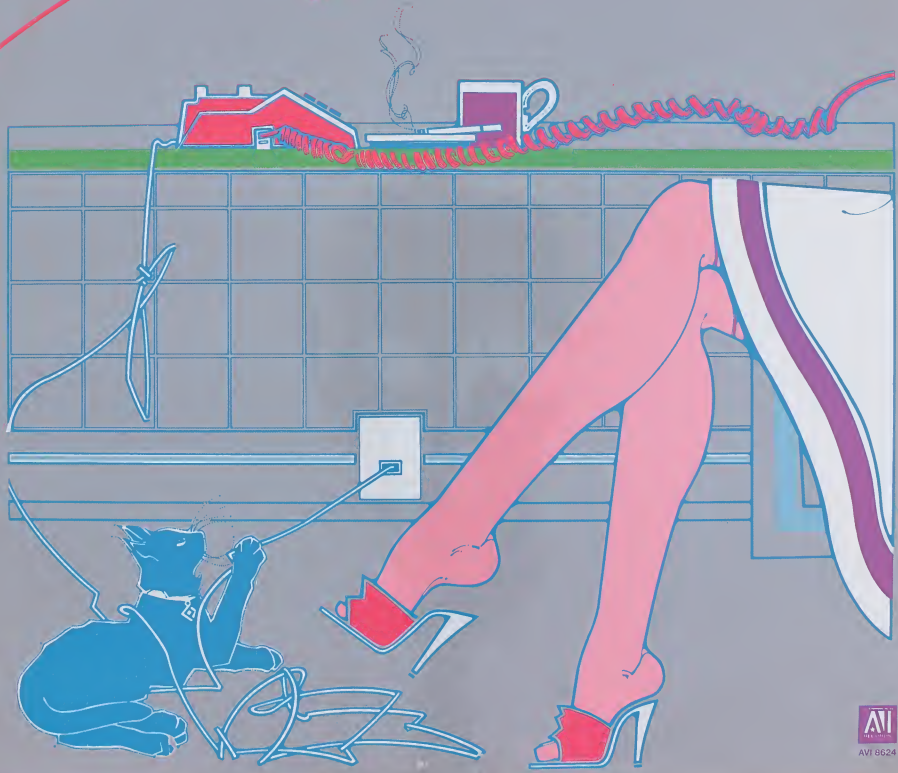
EX 5166

COLUMBIA RECORDS Entertaining the Entire World.

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JAY ARRIGO & FRIENDS

Sounds: Like Fun



AVI 6624

JAY ARRIGO & FRIENDS

Sounds: Like Fun

1

LIKE FUN
LIKE LOVE
FOR AY
HERE'S THAT RAINY DAY

2

DOWN & FUNKY
STELLA BY STARLIGHT
ETHERIC WAVES
HERE & NOW
JAYWALKIN'



Jay is a successful businessman in San Jose who decided to venture out in his first Jazz album. "I needed all the help I could get, so I was thrilled and honored to play with Ray. I was extremely impressed with Tom's style and ability to blend and enhance the group being that the three of us had never met one another before the session."

Produced by STARGAZE, LTD.

Arranged and conducted by Jay Arrigo

Jay Arrigo / piano

Ray Brown / bass

Tom Brechtlein / drums

Executive Producer / Ray Harris

Engineered & Remixed by / John Rosenthal

Photography / Joe Mahta

Cover Design / Bev Lacy

Volunteer Record Pressing Inc.
Nashville, TN

Recorded and Mixed at Producer's Workshop I & II.
Hollywood, California

Mastered at Woodland Sound Studios;
Nashville, Tennessee

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Distributed by MCA Distributing Corp., 70 Universal City Plaza, Universal City, CA 91608
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AVI 8624

PA RECORDS

STEREO PA 1051



"DANCE THE GREEK LADS"

SIDE ONE

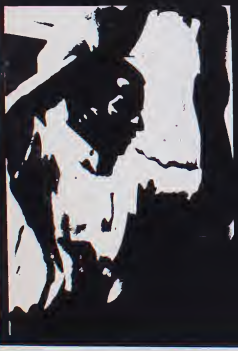
		Time	
1.	E MODISTRES—Syrto ..... P.A. Publishing, Inc.	3:11	B.M.I.
2.	TO MARLIOLIKO—Tsamiko ..... P.A. Publishing, Inc.	2:14	B.M.I.
3.	E GALIANDRA—Kalamatiano .... P.A. Publishing, Inc.	2:23	B.M.I.
4.	VLAHOKERIASIOTIKO TSAMIKO ..... P.A. Publishing, Inc.	2:52	B.M.I.
5.	NISSIOTIKA SYRTA ..... P.A. Publishing, Inc.	2:23	B.M.I.
6.	BERATI — Kalamatiano ..... P.A. Publishing, Inc.	1:55	B.M.I.

SIDE TWO

		Time	
1.	MEKAPSES — Kalamatiano ..... P.A. Publishing, Inc.	2:19	B.M.I.
2.	MIA ROUMELIOTISSA—Tsamiko . P.A. Publishing, Inc.	2:09	B.M.I.
3.	STA TSANDIRIA—Kalamatiano . P.A. Publishing, Inc.	2:31	B.M.I.
4.	O ELIOS—Tsamiko ..... P.A. Publishing, Inc.	2:14	B.M.I.
5.	VLAHA — Syrto ..... P.A. Publishing, Inc.	2:29	B.M.I.
6.	RAST-HUZAM TAXIM ..... P.A. Publishing, Inc.	3:56	B.M.I.









ANDY PAPPAS and I met on my rodio progrom, **"ALWAYS ON SUNDAY,"** o yeor ago ond, through our mutuol love far Greek music, become the best of friends. The versotility of **THE GREEK LADS** is mode evident by what you will hear in this olbum, their first. Their musicionship is truly a credit to the Americon-born Greek, far the authenticity of their "dematic" music is unsurpossed by ony other Americonborn Greek recording ortists. They hove played at countless weddings, donces, district ond notionol G.O.Y.A. ond AHEPA conventions, and hove, ond continue to perform club dotes for "Oriental donces" and regulor night club oppeorances. I om sure they will be teotured ot mony more in the futeure.

The personnel on this olbum ore os follows: **JAMES STOYNOFF,** Clorinet, who hos been ploying for five yeors ond is self-tought, with instruction recently from George Anestopoulas ond George Korakas, omong the world's best Greek clorinetists. Jimmy is 19 yeors old and, with the fine talent ond vast knowledge of Greek domotic music that he possesses, will surposs ony Americon-born Greek ploying Greek clorinet todoy—o bright new stor is born! Nineteen-year-old **ANGELO FOTOPULOS,** Accordion hos ployed far twelve yeors ond is on excellent musicion with o greot knowledge of Greek music. Listen to him following the intricocies of Jimmy's clorinet with flowless execution ond perception. **EDWARD BACINICH,** Bouzoukee, hos ployed mony string instruments, omong them being the broc ond tamboritzo—used in Slovic music—ond, of caurse, the bauzoukee. He studied with Tottosopoulas in New York ond hos oppeored in Los Angeles ond San Froncisco niteries ond with the Yacoubion Compony ot the Sonds in Los Vegos—o versotile musician who con ploy all types of music with o dazzling technical dexterity which is rore. Look far more fram this man! **NICK ASKOUNES,** Boss— versotility is agoin o key word. Nick is o multiple instrumentolist an piono, bass ond oboe. He performs as first aboist with the North Side Symphony and with the recently farmed Chicoga Hellenic Symphany ond plays with unconny occurocy ond obility in Greek music, jozz, ond the clossics. Lost, but not least, **ANDY PAPPAS,** Drums ond Percussion, and leoder af the graup. Versotility in music is anly one of his fine ottributes. In music he performs with elegonce in Greek ond Middle-Eostern music, modern jozz ond pop-rock. He hos recordad in all these focets ond hos oppeored with well-known ortists in their respective musicol fields. An entrepreneur par excellence, Andy is responsible far the argonizotion, production ond, with the most copoble ossistance af James Stoynaff, the musicol direction of this olbum. Andy knaws o good thing when he heors it ond daes samething obaut it! A lot mare ta came from him in the futurel

THE GREEK LADS hove previously recorded for Premire, in o "Laika" vein, featuring Oulo Bobo, internotionol recording stor, an "Pros Gremas Koi Pesa Remo" and "Mini-Skirts," which were hit sangs earlier this yeor. They olso recarded "Koimos" and "Afriki" with Spyra Skouros, onather stor from Greece.

So now lend your eors and your feet to a great sound—ond **DANCE! YIA TO KALO!**

Jim Conte
WEAW-FM

P. A. RECORDS, *A Subsidiary* of P. A. ENTERPRISES, INC., P. O. Box 3857, Merchandise Mart, Chicago, Illinois 60654

Produced By: ANDY PAPPAS
Engineer: STU BLACK
Photographer: FRED HECHT
Cover Design: DICK LEE

Recorded October 1967 at Sound Studios, 230 N. Michigan Avenue, Chicago
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UNKNOWN GENDER
'DO FOR YOU'

1.

Do For You 3:08
A Word 3:36
Hot Potato 3:35
Had It Coming 3:05
Present Moment 3:15

2.

Situation 3:08
Shoot To Kill 3:34
Shockabilly 2:58
Mortal Storm 3:26
*King 3:55**
True To You 2:50

Produced by: Roma Baran

UNKNOWN GENDER is:
Lynne Messinger: Vocals, Guitar, Keyboards
Ethen Winogrand: Drums, Keyboards, Guitar
Computer sequencing and pre-production by U.G.

Produced by: Roma Baran
Engineered by: Danny Caccavo
Assistant Engineer: Kevin Henneman
Midi Technician: Bob Kinkel
Recorded and mixed at This Way Productions, New York City March & April 1987

All songs composed and arranged by U.G. except "King" and "Do For You" written by Lynne Messinger

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Additional Musicians:
Robert Arron: Saxes
Bob Kinkel: Keyboards
Peggy Senders: Background Vocals
David Van Tieghem: Percussion and Sounds
Sue Fisher: Keyboards and Background Vocals*
Dreux Bassoul: Five String Bass*

Special Thanks to: Casio Germany, Roland Meinl Germany, Ibanez, Tama and Alfredo Bugari

Extra Special Thanks to: Rob Terstali, Adam Scher, Catherine Glavin, Adrienne Winogrand, John Chase Recording, Larry, Frank, Martin, Leonard Abrams, Kurt Ossefort and of course Mongo, Brandy, Wally and Lion

Extra Super Thanks to: Roma Baran and Danny Caccavo

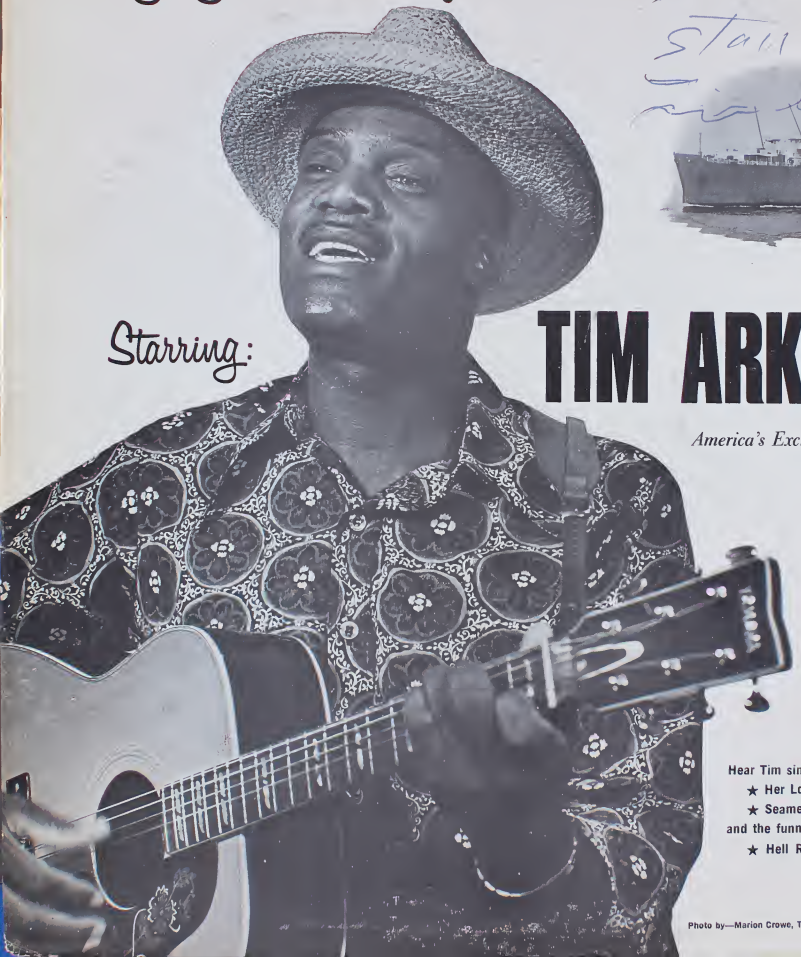
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Singing Seaman from Summerhill

ATSUMMHILL RECORDS
ATSUM-697





Starring:

TIM ARKANSAW

America's Exciting New Singing Discovery

Hear Tim sing his two award-winning maritime hits—
★ Her Lover Is a Seaman
★ Seamen's Rag
and the funny song that has the nation laughing—
★ Hell Raisers of Summerhill

Photo by—Marion Crowe, The Atlanta Journal-Constitution

ATSUMHILL RECORDS
ATSUM-697

TIM ARKANSAW

ATSUMHILL RECORDS
ATSUM-697

Singing Seaman from Summerhill

One of the most interesting things about show business is the many different ways performers make it to the top. We proudly present to you for the first time on an album, Tim Arkansas, truly a rising new artist who has already captured the spotlight of the entire nation with his unique folk-country-calypso style of singing.

The twelve exciting songs here featured include two hit sides he wrote about life in the urban black ghetto of Atlanta, Georgia, where he grew up. As most of us know, almost every singing star has a certain song, a piece of material, act, etc., that people associate him with. Well, "Hell Raisers of Summerhill" and "Jennie Mae Jackson" have become synonymous to Tim Arkansaw and are his professional trademarks. He has tried to escape this stimulus, but to no avail.

The songs were released together on a 45 RPM record a couple of years back and first air-played by WAOK Radio's Bob McKee and Zilla Mae. Thousands of Atlantans were provoked, aroused and amused by the songs, as they are true accounts of folklore and events that took place there in the 1930's and 1940's. Many, many, thousands of copies were sold, but because bootleg copies were found on the market, we don't have an accurate count. We are especially pleased to note that the songs are so popular nationally, as record sales are confirming this.

His audiences listen motionless and with great interest as he strums his guitar and dramatically sings about a way of life few white people know about as depicted in "Hell Raisers of Summerhill" and "Jennie Mae Jackson." People in many areas of the country say this type of material is most timely, because it is a clever and creative art that promotes a better understanding of what life is like in the low-income black urban slums by affluent white Americans and at the same time highly entertaining.

Recently while he was appearing at The Regency-Hyatt House in Atlanta, some big name screen and television stars caught his show and two of them exclaimed, "This Summerhill Story ought to be made into a movie." Who knows? Perhaps some day this just might happen, as the songs are from Tim's popular play "Summerhill Revue," which has successfully been staged in the Atlanta area.

Equipped with a beautiful rich bass-baritone voice, an excellent character and an outstanding personality that projects, critics across the country are proclaiming him the greatest singing discovery in many years and predict his pleasing-highly salable style is certain to propel him to great heights in the entertainment world.

He has appeared on a number of television variety shows in the Southeast including several appearances on Ruth Kent's nationally known "Today in Georgia Show," on WSB Television Channel 2, Atlanta.

WSB Radio in Atlanta recently conducted its unforgettable Great Talent Search to pick the ten performers in the area most likely to achieve national recognition. With six outstanding judges and close to 300 entries, Tim Arkansaw emerged the winner and was consequently starred on the mammoth Home Entertainment Show at Atlanta's Civic Auditorium along with Dell Wood and a number of other big name stars of the show world.

SIDE ONE

1. **Her Lover Is a Seaman**
   (E. Hudgons) (Atsumhill-BMI)—2:10
2. **Seamen's Rag**
   (E. Hudgons) (Atsumhill-BMI)—2:30
3. **Beneath the Georgia Skies**
   (E. Hudgons) (Atsumhill-BMI)—2:40
4. **Humpty Dumpty Boogie**
   (E. Hudgons) (Atsumhill-BMI)—2:25
5. **Find**
   (E. Hudgons) (Atsumhill-BMI)—2:20
6. **I Like** (Instrumental)
   (E. Hudgons) (Atsumhill-BMI)—2:00

SIDE TWO

1. **Memories of Summerhill**—Part 2
   (E. Hudgons) (Atsumhill-BMI)—2:00
2. **Memories of Summerhill**—Part 1
   (E. Hudgons) (Atsumhill-BMI)—2:15
3. **Jennie Mae Jackson** (Gambling Woman)
   (E. Hudgons) (Atsumhill-BMI)—2:15
4. **Hell Raisers of Summerhill**
   (E. Hudgons) (Atsumhill-BMI)—2:57
5. **Once More Before You Go** (Instr.)
   (E. Hudgons) (Atsumhill-BMI)—2:05
6. **It's So Easy To Dream**
   (E. Hudgons) (Atsumhill-BMI)—2:30

Arrangements by Marion Tookes

None of this recent success has excited Tim, for a few years back he won a national talent contest conducted by United Seamens' Service in New York City, for two songs he wrote about seamen, ships and sea-life.

United States Senator Warren G. Magnuson (D) State of Washington; chairman of Senate Committee of Interstate and Foreign Commerce and Trustee of United Seamen's Service presented the Silver Medal of Honor to him for composing the popular tunes, "Her Lover Is a Seaman" and "Seamen's Rag." The presentation was made before a huge audience at New York's Battery Park as he won the Seaman-of-the-Year contest, which had dozens of runners-up.

It was a most star-studded affair with many Hollywood and Broadway personalities on hand. Don Goodner of ABC Radio-TV made a master tape during the live performance for overseas air play on Armed Forces Radio, Voice of America and Radio Luxemberg.

Born in Anniston, Alabama, where his mother was principal of Old Rice High School, he was the youngest of ten children. His father, a (C.M.E.) minister, died just before he was born and his mother died when he was only two months old. Since his parents had hailed from Jasper County, Georgia, his older sisters and brothers and a faithful aunt decided to move to Atlanta to rear him.

From Anniston, Alabama, they moved to the Summerhill section of Atlanta, which historians say is one of the oldest black settlements in the South, known for its folk-mystery, legend, superstition and week-end crime. Summerhill made national headlines during the September 6, 1966 riots. The solid community long, long years ago was white and after the withdrawal of the approximately 3,000 white families, as many as a dozen black families lived in a single family frame house. Some 20,000 persons were crammed into a 100-square-block area and of course there were many ritualistic week-end stabbings and shootings.

He was determined to live a better life than what Summerhill offered, so after his graduation from Edwin P. Johnson Night High School there and successfully completing a one-year course in Business Administration at Atlanta's Reid Business College, he joined the Navy as Yeoman; and after his training and service in the Navy, he joined the Merchant Marine, which later proved to be his stepping-stone into show business.

While sailing aboard The S/S Stuard Heintzelman, operated by Military Sea Transportation Service, The S/S Brazil a luxurious passenger ship operated by Moore MacCormic Lines in New York and a number of other globe-circling freighters and tankers, he visited such far-away places as Madagascar, Bombay, Ceylon, Singapore, Sydney, Melbourne; in fact, anywhere people live on this earth, Tim has been there.

During his world-wide travels, he never forgot St. John Christian Methodist Episcopal Church (C.M.E.) back home in Atlanta. This is where he was first inspired to sing and got his early religious training, which enabled him to stay out of street-gangs and trouble as he ventured out into a troubled world.

He learned to accompany himself with the guitar by taking advantage of a nine-week terminal course in basic guitar music-theory and harmony at City College of New York (CCNY) under one of New York's best guitar instructors, Sid Margolis.

He studied voice under Burton Cornwall, a voice specialist and a noted basso of the concert stage himself. That fall when he returned to The S/S Heintzelman, which transported military personnel and their families, he had the pleasure and good luck of meeting Merv Nelson and the cast of Merv's famous Jazz Train Revue, as the show was enroute to Europe to entertain troops. When the boat reached Rotterdam, arrangements were made for him to leave the ship and travel with the show, which, upon returning to the U.S.A. featured him at the famous Dunes in Las Vegas.

He has a repertoire of more than 500 songs, many of which he learned during his travels. He has been singing about ten years and has quite an impressive background of night club and radio work also, playing such prestige spots as The Sert Room in New York's Waldorf-Astoria, The Trinian Room in The New York Hilton Hotel, Fountainbleau, Miami Beach, just to name a few of the better ones and in Atlanta he has a super-headliner's status appearing at such famous nighteries as The Flame Cocktail Lounge in Greenbriar Shopping Center, The Playboy Club, The Atlanta Marriott, Top O' Peachtree, Holiday Inn, The Empire Room in The Sheraton-Biltmore, Old Heidelberg and his recent upward swing into Atlanta's Regency-Hyatt House Hotel. He has appeared many times on WLIB Radio, WWRL Radio in New York City and a number of others from Florida to New England.

Marion Tookes and The Atlanta-Tones are the other voices heard. Extra musicians include George Battle on bass, Frank Miller on drums, Westley Jackson on lead-guitar and mandolin.



Tim Arkansaw and Senator Magnusen

776-S—6511

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FOLKWAYS RECORDS FD 5250 STEREO

SIDE 1

Band 1 Sally Sells Her Charms For Money These Days 2:53
Band 2 Basket Ball Hero 2:50
Band 3 Started Out Lonesome 4:55
Band 4 Alcohol Heaven 2:19
Band 5 Big Jim Bourgoise & Antlers Bar 4:16

SIDE 2

Band 1 Johnny Cash's Father 3:38
Band 2 Long Long Way to California 2:47
(Longer to Mexico)
Band 3 Mop Factory Blues 3:18
Band 4 God Guts & Guns 6:41

mandolin and electric guitar: alan senauke; electric guitar: bob norman; bass: jerry mitnick; guitar: jeff ampolsk.

all songs copyright (c)1976 and written by Jeff Ampolsk; Low Lite Music.

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god guts & guns

jeff ampolsk

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER PHOTO BY DAVID BOOKBINDER

FOLKWAYS RECORDS FD 5250 STEREO


My Shining Hour
Violeta Carmichael

MY SHINING HOUR/
VIOLETA CARMICHAEL

Side 1

My Shining Hour
Harold Arlen and Johnny Mercer (ASCAP)
Tootsie Bean, Lance Hayward and Stan Gilbert

When Sunny Gets Blue
Marvin Fisher and Jack Segal (ASCAP)
Tootsie Bean, Lance Hayward and Stan Gilbert

Bermuda is Another World
Hubert Smith (PRS)
Tony Cox, Ron Lightbourne and Stan Gilbert

Close as Pages in a Book
Dorothy Fields and Sigmund Romberg (ASCAP)
Tootsie Bean, Lance Hayward and Stan Gilbert

I Should Care
Axel Stordhal (ASCAP)
Tony Cox, Lance Hayward, Ron Lightbourne† and Stan Gilbert

Side 2

Just the Way You Are
Billy Joel (ASCAP)
Tony Cox, Ron Lightbourne† and Stan Gilbert

I Just Fall In Love Again
Stephen Dorff and Larry Herbstritt (ASCAP, BMI)
*Tony Cox, Lance Hayward *, Ron Lightbourne and Stan Gilbert*

You're Gonna Hear from Me
André and Dory Previn (ASCAP)
Tootsie Bean, Lance Hayward and Stan Gilbert

(You're Only) Someone that I Used to Love
Michael Masser and Jerry Goffin (ASCAP, BMI)
Tony Cox, Lance Hayward, Ron Lightbourne† and Stan Gilbert

Our Love Is Here to Stay
George and Ira Gershwin (ASCAP)
Tony Cox, Lance Hayward, Ron Lightbourne† and Stan Gilbert

Tootsie Bean and Tony Cox, Drums
Stan Gilbert, Bass
Lance Hayward, Piano and Electric Piano*
Ron Lightbourne, Piano and Electric Piano†

Recording Engineer, Ian Marshall
Photography, Ross Simons
Design, Michael Hutley

Thanks to my family and friends for their support. Special thanks to: Stan, Tony and Ron — my guys; to Lance Hayward, Stuart Hayward, Claudia Marx and Margaret Carter who had faith and confidence in me.

Violeta Carmichael



While playing in a club in Bermuda called the Ecarté (which unfortunately no longer exists), I decided to play a tune called Close As Pages In A Book. As I began the second chorus, a young girl grabbed the mike and started to sing. To say I was impressed is an understatement; her performance was utterly spectacular. I realized that this young lady had talent which, to say the least, was unique, and I asked her to give me the opportunity to help bring out the virtues I had heard. She agreed, and that started a beautiful musical relationship which has lasted for somewhere in the vicinity of twenty years. She was a hard worker, and the kind of student who assimilates everything a teacher has to offer and builds it into something original, making it her own.

'Artist' is a term I don't use lightly, but it certainly applies to Violeta Carmichael. She shades and colors her singing, creating different textures so that no two songs sound alike. This, in my opinion, cannot be said for many singers on the scene today.

I recommend this recording to you, and am proud to have been invited by Violeta to supervise its production.

Lance Hayward

Copyright 1981 Vi's Voice

Recorded at ZBM Recording Studios
Prospect, Devonshire.

Produced by Stuart Hayward and Claudia Marx for:

Vi's Voice
c/o 'Maylance'
Berkeley Road,
Pembroke 5-41,
Bermuda

Catalogue no. V.V. 1001

STEREO V.V. 1001


The
BEACH
BOYS


LIGHT
ALBU
A


LADY
McMACKEN '79


"FULL SAIL"


SUMMER


HERE COMES THE NIGHT

PRODUCED BY BRUCE JOHNSTON/THE BEACH BOYS/JIM GUERCIO EXCEPT HERE COMES THE NIGHT PRODUCED BY BRUCE JOHNSTON/CURT BECHER













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ARRANGERS
Dennis Wilson strings & horns on Baby Blue Bob Alcivar
strings & horns on Angel Come Home & Sumahama
Harry Betts strings & horns on Lady Lynda Full Sail & Goin South
Bob Esty strings synthesizer & percussion on Here Comes The Night
Trevor Vitch orchestra contractor

STUDIOS
Brother Studio Caribou Sounds Good Recording
Criteria United Western Kaye Smith Super Sound
Britannia Sound Arts/Dan Wyman Westlake
This album has been mixed using the Aphex Aural Exciter

COVER ARTISTS
Tony Lane Art Direction and Design
Gary Meyer The Beach Boys Jim Heimann Light Album
Drew Struzan Sumahama Dave McMacken Lady Lynda
Steve Carver Full Sail Nick Taggart Here Comes The Night
Howard Carriker Angel Come Home Peter Green
Good Timin' Neon Park Baby Blue Lou Beach
Shortenin Bread Mick Haggerty Here Comes The Night
William Stout Goin South Ed Roach Photography Innersleeve

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Tony Martell Steve Einczig Audree Wilson Harriet Johnston
Trisha Campo Jerry Schilling Christine McVie Janet Lent Koop

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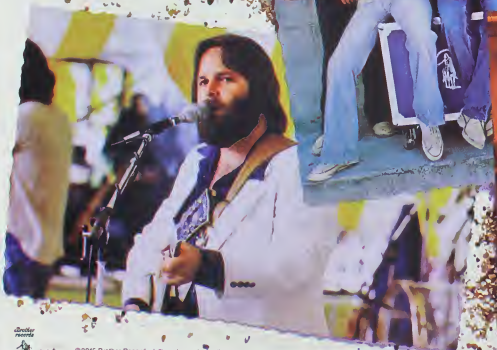
BEACH BOYS MUSIC COORDINATOR
Diane Rovell

ROAD CREW
Jason Ramhalian Bill Jennings Ray Usher











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ENGINEERS
Chuck Britz Bill Fletcher Joel Moss Curt Becher
Earl Mankey Tom Murphy Chuck Leary Greg
Venable Jeff Guercio John Hanlon

THE WORD 'LIGHT' REFERS TO THE AWARENESS OF, AND THE PRESENCE OF GOD HERE IN THIS WORLD AS AN ONGOING, LOVING REALITY



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PHIL SHENALE OBERHEIM BRUCE JOHNSTON PIANO JIM GUERCIO BASS GARY MALLABER DRUMS RITCHIE ZITO GUITAR
MIKE BAIRD DRUMS JOEL PESKIN ALTO SAX SOLOS JIMMY LYONS GUITAR NIKE MAROS CLARINET BOB ESTY SYNTHESIZER
WAH WAH WATSON GUITAR JOE CHEMAY BASS STEVE FOREMAN PERCUSSION VICTOR FELDMAN PERCUSSION

WAH WAH WATSON COURTESY OF COLUMBIA RECORDS. VICTOR FELDMAN COURTESY OF GOLD VIBES PRODUCTIONS

The Beach Boys











15 Big Ones

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15 Big Ones

PRODUCED BY
BRIAN WILSON

A SIDE

ROCK AND ROLL MUSIC
IT'S OK
HAD TO PHONE YA
CHAPEL OF LOVE
EVERYONE'S IN LOVE WITH YOU
TALK TO ME
THAT SAME SONG
T M SONG

B SIDE

PALISADES PARK
SUSIE CINCINNATI
A CASUAL LOOK
BLUEBERRY HILL
BACK HOME
IN THE STILL OF THE NIGHT
JUST ONCE IN MY LIFE

[illegible]
January 8, 1918
May 18, 1[illegible]
Steve Douglas

ROCK AND ROLL MUSIC
Chuck Berry
Brian Wilson
Michael Love
Brian Wilson, Marilyn Wilson, Dennis Wilson, Alan Jardine, Michael Love & Carl Wilson
Steve Douglas, Jack Nimitz, Mike Altschul, Dennis Dreith & John J. Kelson Jr.
Jack Nimitz, Mike Altschul, Dennis Dreith & John J. Kelson Jr.
Carol Lee Miller
Gene Estes
Dennis Wilson
Brian Wilson
Brian Wilson
Billy Hinsche & Ed Carter

IT'S OK*
Written: Brian Wilson & Michael Love
Lead Vocal: Michael Love
Arranged: Brian Wilson
Backgrounds: Brian Wilson, Marilyn Wilson, Carl Wilson, Dennis Wilson, Michael Love & Alan Jardine
Piano: Brian Wilson
Organ / Moog Bass: Brian Wilson
Drums: Dennis Wilson & Ricky Fataar
Clavinet: Dennis Dreith & Jules Jacobs
Guitar: Carl Wilson
Sax: Roy Wood and Wizzard

HAD TO PHONE YA
Written: Brian Wilson & Michael Love
Arranged: Brian Wilson
Lead Vocal: Michael Love, Alan Jardine, Carl Wilson, Dennis Wilson, & Brian Wilson
Backgrounds: Michael Love, Brian Wilson, Marilyn Wilson, Alan Jardine, Carl Wilson & Dennis Wilson
Sax: Steve Douglas & Jay Migliori
Clarinet: Dennis Dreith & Jules Jacobs
Bass: Lyle Ritz
Violins: Sidney Sharp, Arnold Belnick & Henry Ferber
Trumpet: Bobby Shew
Drums: Dennis Wilson
Guitar: Ed Carter & Billy Hinsche
Piano: Brian Wilson

CHAPEL OF LOVE
Written: P. Spector, J. Barry & E. Greenwich
Arranged: Brian Wilson
Lead Vocal: Brian Wilson
Backgrounds: Brian Wilson, Michael Love & Alan Jardine
Sax: Steve Douglas, Jack Nimitz, Mike Altschul, Dennis Dreith & John J. Kelson Jr.
Auto Harp: Carol Lee Miller
Percussion: Gene Estes

[illegible]
Dennis Wilson
Brian Wilson
Alan Wilson
Carl Wilson

EVERYONE'S IN LOVE WITH YOU
Michael Love
Michael Love
Michael Love & Carl Wilson
Alan Jardine, Carl Wilson, Michael Love & Toni Tennille

Arranged: Daryl Dragon
Brian Wilson
Dennis Wilson
Maureen L. West
Ron Altbach
Ron Altbach
Charles Lloyd
Carl Wilson
Ed Carter & Carl Wilson
Steve Douglas & Jay Migliori

TALK TO ME
Written: J. Seneca
Arranged: Brian Wilson
Lead Vocal: Carl Wilson
Backgrounds: Brian Wilson, Carl Wilson, Dennis Wilson, Michael Love & Alan Jardine
Dennis Wilson
Billy Hinsche & Ed Carter

Brian Wilson
Brian Wilson
Brian Wilson
Carl Wilson

MEDLEY
Steve Douglas & Jay Migliori
Julius Wechter
Dennis Wilson
James Getzoff, Henry L. Roth, Bernard Kundell & Lou Klass

THAT SAME SONG*
Written: Brian Wilson & Michael Love
Arranged: Brian Wilson
Lead Vocal: Brian Wilson

[illegible]
Brian Wilson
Carl Wilson
Michael Love
Alan Jardine, Carl Wilson, Michael Love & Toni Tennille
Brian Wilson

T M SONG
Written: Brian Wilson
Arranged: Brian Wilson
Lead Vocal: Alan Jardine
Backgrounds: Brian Wilson, Michael Love & Alan Jardine
Sax: Steve Douglas & Jay Migliori
Flutes: Steve Douglas & Jay Migliori
Guitar: Ed Carter & Billy Hinsche
Organ: Brian Wilson
Drums: Dennis Wilson

PALISADES PARK**
Written: Chuck Barris
Arranged: Brian Wilson
Lead Vocal: Carl Wilson
Backgrounds: Brian Wilson, Carl Wilson, Michael Love & Alan Jardine
Hal Blaine
Percussion: Julius Wechter
Sax: Steve Douglas, John J. Kelson Jr. & Plas Johnson
Accordion: Carl L. Fortina
Bass: Lyle Ritz & Ray Pohlman
Guitar: Ben Benay & Jerry Cole
Piano: Brian Wilson
Organ: Brian Wilson
Synthesizer: Carl Wilson

SUSIE CINCINNATI
Written: Alan Jardine
Arranged: Brian Wilson
Lead Vocal: Alan Jardine
Backgrounds: Michael Love, Alan Jardine, Brian Wilson, Carl Wilson, Dennis Wilson & Bruce Johnston

[illegible]
Dennis Wilson
Dave Wilson & Alan Jardine
Daryl Dragon
Brian Wilson
Brian Wilson

A CASUAL LOOK
Ed Wells
Brian Wilson
Michael Love & Alan Jardine
Brian Wilson, Carl Wilson, Michael Love, Alan Jardine

Dennis Wilson
Ed Carter & Billy Hinsche
Carl Wilson
Brian Wilson
Steve Douglas & Jay Migliori

BLUEBERRY HILL*
Written: Lewis, Stock & Rose
Arranged: Brian Wilson
Lead Vocal: Michael Love
Backgrounds: Brian Wilson, Dennis Wilson, Alan Jardine & Michael Love
Steve Douglas & Jay Migliori
Hal Blaine
Percussion: Julius Wechter
Bells: Julius Wechter
Accordion: Carl L. Fortina
Guitar: Ben Benay, Thomas J. Tedesco & Carl Wilson
Ray Pohlman
Bass: String Bass: James D. Hughart
Organ/ Chimes: Brian Wilson
Piano: Bruce Johnston

BACK HOME*
Written: Brian Wilson
Arranged: Brian Wilson
Lead Vocal: Brian Wilson
Backgrounds: Alan Jardine, Carl Wilson & Michael Love
Piano/ Organ: Brian Wilson
Drums: Dennis Wilson
Bass: Carl Wilson
Guitars: Carl Wilson
Harp: Carl Wilson
Percussion: Carl Wilson
Bells: Brian Wilson

IN THE STILL OF THE NIGHT
P. Spector, C. King & G. Goffin
Brian Wilson
Carl Wilson & Brian Wilson
Brian Wilson, Alan Jardine, Michael Love & Bruce Johnston
Dennis Wilson
Brian Wilson
Brian Wilson
Ed Carter & Billy Hinsche
Brian Wilson
Brian Wilson
Ricky Fataar & Carl Wilson

JUST ONCE IN MY LIFE
P. Spector, C. King & G. Goffin
Brian Wilson
Carl Wilson & Brian Wilson
Brian Wilson, Alan Jardine, Michael Love & Bruce Johnston
Dennis Wilson
Brian Wilson
Brian Wilson
Ed Carter & Billy Hinsche
Brian Wilson
Brian Wilson
Ricky Fataar & Carl Wilson

Recorded & mixed at Brother Studio, Santa Monica, California
Engineered by Stephen Mollitt
Engineered by Leslie Ankney
Basic track recorded at Western Recorders, Engineered by Chuck Britz
"Susie Cincinnati" recorded at Brian Wilson's house
Mastered at Location Recorders, thanks to Steve Oey
Album Designed by Dean O. Torrence
Kittyhawk Graphics
Illustration by Jim Evans
Photography by Dana Abramsi, Haworth Photography
Art Direction by Ed Thrasher
Special Thanks to:
Charles Lloyde
Marilyn Wilson
Chip Rachlin and all of the people at ICM and Caribou
Warren Duffy for joining us
Trish at Brother Studio
Stephen Love, whose Dream of six years has at last become a reality
Daryl Dragon and Toni Tennille appear courtesy of A&M Records, Inc.
Bruce Johnston appears courtesy of Equinox Records
Roy Wood and Wizzard appear courtesy of United Artists Records/Jet Records



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SUPER STARS
HIT PARADE



VARIOUS ARTISTES

Vol. 5

SIDE 1

1. CALL ME
   (Adapted)
   Ken Booth

2. DOM BASTIC
   (N. Jackson)
   Tiger

3. OH GIRL
   (Adapted)
   Colin Reach

4. HAVE FUN
   (Adapted)
   Thriller U

5. SO FOR YOUR LOVE
   (H. Falkner)
   Hugo Barrington

SIDE 2

1. LOVE CONTRACT
   (G. Isaacs)
   Gregory Isaacs

2. WHO SHE LOVE
   (Adapted)
   Coco T. Home T Shabba Ranks

3. BULL SEYE
   (Adapted)
   Brian & Tony Gold

4. POOR PEOPLE
   (C. Melody, M. Bennett)
   Courtney Melody

5. DIGITAL A. SWING
   (King Jammy/B. Dixon/C. James)
   Bobby Digital

Produced & Arranged by King Jammy
Engineers: King Jammy

Voiced at King Jammy's Studio

Mixed at King Jammy's Studio
Edited at King Jammy's Studio
Rhythm tracked recorded at Jammy Studio
38 St. Lucia Road, Jamaica, W.I.

Distributed by: Dynamic Sounds Recording Co. Ltd., 16 Bell Road, Kingston 11. Telephone: 92-39138/39168

Autographic printers ltd
27 Retirement Rd., Kingston 5

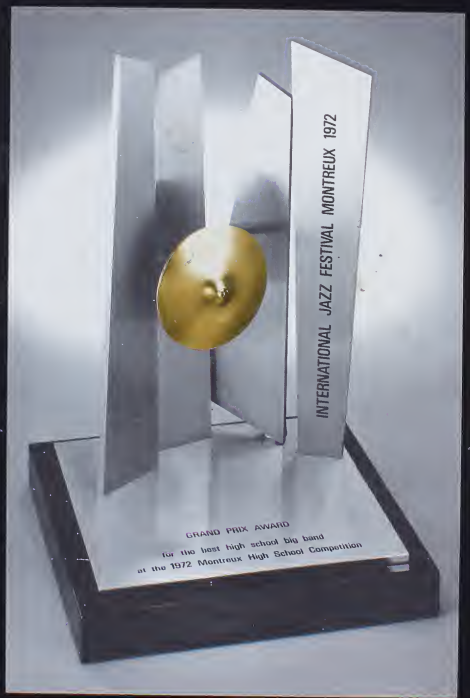
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BR 217

Merci! Merci!

THE NEW TRIER WEST HIGH SCHOOL
RECORDING JAZZ ENSEMBLE

EUROPEAN TOUR
VOLUME ONE



BR 217

THE NEW TRIER WEST HIGH SCHOOL RECORDING JAZZ ENSEMBLE
DIRECTOR: ROGER B. MILLS

BASS
*ROBERT JACQUES

GUITAR

TRUMPET
*ROSS TRAUT
*WILLIAM PURSE (FLUTE)
BRADLEY BOEHM
JOHN SCOWCROFT
RICHARD SHALWITZ
RICK van VLIET
JIM DAVIS

PIANO

BARITONE SAXOPHONE
*BILL POLLACK

BRAD JISKA
*RICHARD ERRLICH (CLARINET)

STUDENT DIRECTORS
*GREGG DORNER
*JOE MAHONEY
*WILLIAM PURSE

TUBA
GREG BEST

TENOR SAXOPHONE
*ROGER COVEY (CLARINET)
*STEVE KUJALA (FLUTE)
ALAN SPIEGELMAN

PERCUSSION
*JOE MAHONEY (VIBES)
*DOUGLAS MCCLURE

TROMBONE
*PHILIP HILLMAN
KENT DAMISCH
SIDNEY EARLISH
JOHN WEDELL

ALTO SAXOPHONE
*GREGG DORNER (CLARINET, FLUTE)
PETER BALLIN (OBOE, SOPRANO SAX)

*denotes individual solo award winners at the Montreux International Jazz Competition.

New Trier West jazz hits the bigtime

New Trier Jazz Group Sweeps Festival

WILMETTE LIFE

In Montreux, the Jazz Ensemble not only collected the host's share of awards and praise in the press, but it also accolades from professional musicians as well. By the time "MacArthur Park" had the entire band playing in the aisles of the Casino auditorium, the crowd went wild. The directors from five other ballad bands gave Roger Mills and his group a standing ovation.

IN ITS FIVE-YEAR EXISTENCE, the award-winning Jazz Ensemble has performed at the Oak Lawn, Mundelein, Illinois State University, and Elmhurst Collegiate jazz festivals.

The ensemble has toured Mexico, and last summer was the only non-professional group to appear at a Downbeat Magazine concert in the Conrad Hilton.

L'EST VAUDOIS

En bonne justice, ce devait être les meilleurs qui purent emporter les beaux prix offerts par le Casino de Montreux, l'UCM, et par divers généreux commerçants. Le New Trier West High School Jazz Band (Illinois) a, en effet, raflé la plupart des prix et des mentions. Car ce sont non seulement ceux qui ont remporté la première place en étant le meilleur ensemble, mais les solistes de l'orchestre ont eu plus d'un mot des quelques distinctions individuelles mises en jeu.

LES RESULTATS DU CONCOURS D'ORCHESTRES DE JEUNES

Orchestres:
New Trier High School Jazz Band; Solistes:
New Trier High School Jazz Band (Illin. sans aire, batterie solistes, trompettes, guitare, piano, basse, trompette solo et trombone).

PRIX DE LA PRESSE:

New Trier High School Jazz Band: pour la qualité de ses solistes et pour l'allure décontractée de son jeu d'ensemble. R.A.C.

GLENVIEW TIMES

ENCOURAGEMENT FOR the New Trier West Jazz Ensemble came from all quarters. Charles Suber, publisher of Down Beat magazine has been enthusiastic, as have Clark Terry, a Carson trumpeter, and legions of jazz greats following.

On behalf of the citizens of the State of Illinois, please accept my congratulations for a job well done.

Illinois is tremendously proud of your achievements at Montreux. You have represented not only New Trier Township but all of the people of this state with distinction.

—Richard B. Ogilvie
Governor

With all the bad weather of this Friday night, New Trier West's Jazz Ensemble concert was a sell-out with people wall to wall.

Jazz Band Returns in Triumph

It was a spectacular welcome home Monday afternoon for the New Trier West Jazz Ensemble at O'Hare International Airport. Met by scores of friends, wellwishers and school cheerleaders, the band returned triumphant from the Montreux, Switzerland International Jazz Festival, bringing home 12 top awards.

Tüchtiger Volksfreund

Jazz aus „New Trier" war am Donnerstag im Trierer Brunnenhof zu hören. Die Jazzband der New Trier West High-School, einer kleinen Stadt in Illinois (USA), ist zur Zeit auf einer großen Tournee durch Europa. Besonders hatten sich die Boys darauf gefreut, auf ihrer Reise den Namensgeber ihrer Stadt, das alte Trier, kennenzulernen.

Swiss festival

New Trier jazz champ

Daily News Foreign Service

MONTREUX, Switzerland — New Trier West's Illinois jazz ensemble swept the world series of American high school jazz here.

domicile

jazzclub
8 München 23, Siegesstraße 10

New Trier West High School Big Band

FESTIVAL INTERNATIONAL DE JAZZ MONTREUX SUISSE-SCHWEIZ SWITZERLAND 1972



DIE JAZZ BAND DER NEW TRIER WEST HIGH SCHOOL

LE "NEW TRIER WEST HIGH SCHOOL JAZZ BAND"

West's jazz ensemble twitches bunny's ears

But more than anything, the 23 excellent musicians will be able to recall that they won. They won the Jazz Festival competition, they won fans in Holland, France, Switzerland, and Germany, they won offers for recording contracts in Europe, and they won respect and friendship for New Trier West High School.

CHICAGO SUN-TIMES

The inventive New Trier West Jazz Ensemble will tackle for backers next Wednesday afternoon at the Happy Medium.

Amsterdam Chicago O'Hare Paris Geneva Boston Munich Trier Bratislava

New Trier West Jazz Ensemble receives a trophy and plaque from Wilmette Mayor James Schwiebert, whose village is hosting a Montreux Preview Concert April 7.

Montreux Concert a Sellout

1,200 jazz buffs pack auditorium to hear New Trier West ensemble

CHICAGO DAILY NEWS

FAMED JAZZ clarinetist Tony Scott said after listening to the New Trier band, "I got goose bumps." The Montreux paper, L'Est Vaudois, said it gave "the best concert in the entire festival, including the professional musicians."

When New Trier West High School's Jazz Ensemble appeared at the Conrad Hilton Hotel last summer, the good vibes apparently switched to Playboy's trademarked rabbit ears for up N. Michigan Av.

The result was an invitation to perform Nov. 26 in the convention center of the Playboy Club-Hotel on Lake Geneva, Wis.

The ensemble has accepted.

To the members of the New Trier West Jazz Ensemble, I extend my congratulations on an honor richly deserved. To the citizens of our district, I would simply say that Illinois will be well represented in Switzerland this summer.

Bradley M. Glass
State Representative
1st District

By RICHARD BROCKS

In Geneva, crowds responded with such enthusiasm that gendarmes barely kept fans from rushing the stage. Finally, all the lights in the concert area were turned off to protect the musicians. Record sales soared.

AM ZÜRICHSEE

Anschliessend an die Festival-Tage in einem Wettbewerb für amerikanische High School Bands. Hier wurde noch nie ist es einer Jazz-Band gelungen, den ersten Preis zu vereinen, denn das Niveau der New Trier West High School Jazz Ensemble war nicht das einer High School Band, sondern das einer Band. Unter der vorzüglichen Leitung ihres Musiklehrers Roger Mills spielten diese Musikanten schlicht echte Amateure, da die Stücke Musik studierten Stücke von Herbie Nichols und Rock Jazz Gruppen brillant und sehr differenziert. Ihre Soli, Crescendi, Diminuendi, Rhythmen sassen. Auch Solisten hatten sie! Jeder Musiker spielte das Publikum Applaus. Wer Scott sagte nur immer wieder: «Ich bin so müde Ausnahmen, es etwas ist einfach zu müde.» Und ein Spieler einer Posaune, verschwand wenige Minuten später, weil das New Trier Ensemble so gut war.

In the lights of the Casino stage at Montreux, the Jazz Ensemble put on a flawless performance.

Chicago Tribune

Wait until those Swedes start to hop when they hear this group hit up a tune.

I join with your fellow students and friends in extending congratulations to all of the members of the New Trier West Jazz Ensemble for winning the Grand Prize in the Montreux International Jazz Festival. You have brought great honor to your community and state.

—Senator Charles H. Percy

Side One		
Grooviness *Munich*	The NTW Jazz Ensemble Award *Gregg Dorner*	The Down Beat Magazine Student Composer Award *William Purse*
Live Oak *Zurich*	The American Music Foundation Award *Joseph Mahoney*	
Do De Me *Old Trier*	The American Music Foundation Award *William Purse*	
Side Two	The American Music Foundation Award *William Ross Traut*	
Mercy, Mercy, Mercy *Paris*	The Benny Goodman Trophy *Joseph Mahoney*	
Montreux Shout *Montreux Jazz Competition*		
A premier performance composed by William Purse		
Limehouse Blues *Montreux Jazz Competition*		

Recording Engineers:
Robert Levy, David Palmer

Produced by Brewster Records
1822 Monroe Street, Evanston, Illinois 60202



LENZI

SIDE 1

Why, Bro?
Fuck 'Em All
Summertime Blues
Hat For Rabbit
Scanned & Concussed
Emile Zola

SIDE 2

Sultans
College Is For Pussies
Wild Style
Sad Clown
Rainbow In The Dark
Cousin Of Death

Sweet Pea RECORDS

Sweet Pea Records
2144 West Farragut Ave
Chicago, IL 60625
sweetpearecords@att.net

Wild Style

Arms in the air, sticks crossed up
Crash down like a million pounds

Bloody knuckles on skins and rims
Is this hallowed ground? Or hollow ground?

Giddy up Wild Style

I throw my drums across the stage
Broken mics like broken birds

The creeping guilt of the middle class
So what, this is my world

Cuz music is my release from this confusing mess
I just want to be loved and accepted

I display disaffection with my chords under rehearsed
The Devil and the details fight it out to be first

To stay in time, to make it rhyme
Keep up the beat, remember the words

I'll make the stage into a grave
And bury all my woes

Who am I? Why am I here?
I slip into headphones

I crawl inside these broken beats
And watch the world explode

I crawl inside and I can sleep
Forget all that I know

Cuz music is my release from this confusing mess
Which one am I?
White collar worker or the digger of the ditch?

I can't be both. I don't fucking know.

Please give us a chance, I just want to be loved
and accepted

Sad Clown

Hungover and sleeping in the van in the Texas heat
Throwing my drums at a train
Hanging a snare drum in effigy
Wake up and do it all again

Crying in the basement listening
to Over The Mountain
Drinking coffee from a can
Eating breakfast with best intentions
Wake up and do it all again

Stupid fucking drummer

Laughing out loud in the backseat wearing
no seatbelt
Been calling seat belts gay
Self-doubt is self-defecation
Wake up and do it all again

Looking at my room full of sweet ass
musical instruments
Gonna put them up on eBay
Sell them off for ½ what I paid for them
Wake up and do it all again
Why do I do it all again?

Stupid fucking drummer

Rainbow In The Dark

My mom's nursing home is so much more frightening
Than any cookie monster death metal song
To paraphrase Mr. Ronnie James Dio,
You'll be left on your own like
A rainbow in the dark

All I want is to not be so morbid
Give me a shot at an awesome song
I don't know shit
I'm reminded daily
You'll be left on your own like
A rainbow in the dark

In my nursing home I'll keep recording
Racing time for that timeless song
In the end, what I've created defines me
Not some German car or luxury home

All I want is to not be so morbid
Give me a shot at an awesome song
I don't know shit
I'm reminded daily
You'll be left on your own like
A rainbow in the dark

Maybe I'll start a band called the Passenger Pigeons
That's a joke but tha truth hits home
When I'm gone and my bloodline has ended
My stuff goes to thrift stores and hipster homes

All I want is to not be so morbid
Give me a shot at an awesome song
I don't know shit
I'm reminded daily
You'll be left on your own like
A rainbow in the dark

Cousin Of Death

Sleep is all you got
So these days Ma, you got a lot
It seems like you sleep away almost every day

I hope your dreams are not
Filled with regret and what not
I know you gave it all
You just got it wrong

I hope you know I did accept
Your apology as you wept
You said no words
But I understood

Life is too short
For cases open and unsolved
You gave it all
You just got it wrong

As you lie in your bed
You are half of what you used to be
The half that remains gets my sympathy

Cuz inside the mind of this jock
I've felt regret and total loss
I keep it close yet so far away

Sleep is all you got
So these days Ma, you got a lot
It seems like you sleep away almost every day

I hope your dreams are not
Filled with regrets and what not
I know you gave it all
You just got it wrong

It hurts to get it wrong
Acknowledge and move on
I know you gave it all
And I'm thanking you

Yo

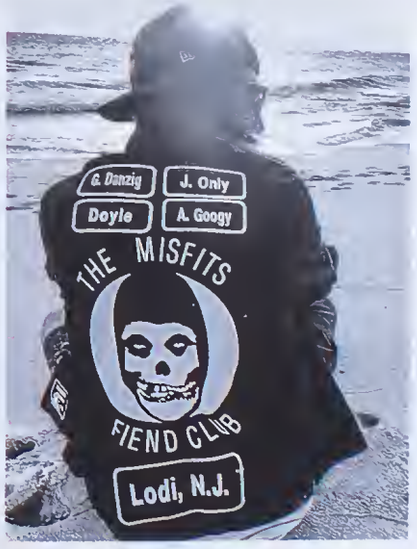
Recorded in my living room and basement on faithful, old Tascam tape machines January–October 2014. Mixed in mono to tape by Mike Hagler. Mastered for vinyl by Bob Weston (Chicago Mastering Service). Mastered for CD by Mike Hagler. Graphic design by Scott Hight. Manufactured by Gotta Groove Records in Cleveland, Ohio.

All songs written, performed by M. Lenzi. Chris Neal wrote and played all flute, saxophone and keyboard.

Very special thanks and love to my Sweet Pea Records co-founder Jane, Chris Neal who can sing the shit out of Don't Stop Believing, Scott Hight for the design chops, Mike Hagler for being a good dude and setting up my 2 track tape machine, Jim Newberry for loaning me the Widelux panoramic camera, John Klos for the cover drawing and epic phone conversations, Void and The Standells for some of the words on Wild Style, Ronnie James Dio for the chorus of Rainbow In The Dark, John Kendelhardt for doing my web sites since way back in the Resplendent days, and the Mic Shop in Franklin, Tennessee for the 3 killer mics that got all this started.

Much gratitude and respect to all my heroes who recorded all the awesome records I listen to every day.

–ML



Cape May Point, NJ, 10/14

Sweet Pea RECORDS

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2144 West Farragut Ave
Chicago, IL 60625
sweetpaarecords@att.net

Catalog #SP017

Why, Bro?

The truth oh it has been following me
I picked the time to finally come clean
Accept the truth and it will set me free
So they have told me, they have told me

I'm gonna tell them why
Don't want to tell them why
I'm scared

Fuck 'Em All

Bro let's go and break some shit
Lose some fights and get bloody

Cuz all this hate in my family is
Driving me insane

Meet me up on the Safeway roof
At half past 6:30

We'll steal some beer and throw rocks at cars
And laugh when they chase me

Fuck the world
Fuck 'em all
Fuck my family
Lost boy lone wolf lone rider

We'll jump the gaps between vacant buildings
Piss in the sacristy
Break some bottles in the parking lot
Scratch the cars with our house keys

Cuz I got problems I can't solve
Splinters I can't see
My sister chose to run away
I'm left here in D.C.

Fuck the world
Fuck 'em all
Fuck my family
I got no family in this world
Except the girl I'll marry
She'll love me

Summertime Blues

Satellite oh satellite
I will guard you overnight
With my radio for a pillow
On my carpet bed
The cop got me this gig
Cuz my mom's a friend

This place is dead

I went whitewater rafting off a Virginia dock
With a closeted Nazi and an Airborne jock
They slugged it out and pretended to not
Want to suck the other's cock

This place is dead

If you're killing time and taking stock
Of Pixie Stix and cherry pop you know
Everything sucks when the summer's hot
Everything sucks when you are not

So hey, let's get the fuck outta here
Before they call the cops
Cuz everyone even my sister knows

This place is dead like
Classic rock

Hat For Rabbit

Skipping stones on the waves in the heat of laughter
I come from another place and so do you

You feel magic and the ocean is your hat for rabbit
If you're coming out, I'm not mad at you

Don't pass it off as a joke with a just kidding man
I know what you are and it's ok with me

Your Dad is brutal with his Ceaser cut
Let him change his mind when he's ready to
He may never change his mind, is that ok with you?

Drinking warm beer from a can is not sophisticated
Fair skin, gapped teeth and an overbite

We are awkward kids with our mix tapes and
carless nights
I know you yearn for a better life
To forget your father, your junior year

But I am not gay dude, I'm not your vessel here
You are my friend and a good friend is all

Don't pass it off with a joke and a just kidding man
You'll come out once the coast is clear and
The time is right

Because I listen well I know that you
could misconstrue
That my attention means I am into you

Don't mean to kick sand on your fire in this
illegal moonlight
Time will heal the embarrassment
We'll be cool again next time, next year

This place is a fiction we climb into once a year
We kill off our fathers and pretend we're free

You will come out once the coast is clear
You will come out once the time is right

Scanned & Concussed

It reminds me of Jersey
And a summer romance
Rolling around on the beach after sunset
With sand in my pants

Instead of a blonde cheerleader
And my two frustrated hands
I flopped like a fish on the dance floor fighting
a wrestler
With piss in my pants

See I was out at a party
Dancing with my girlfriend
This little prick kept pushing me from the side
As I tried to dance

I got really pissed off and spun myself around
His friends jumped at the chance
To call me a faggot
Then proceeded to kick my ass

Knuckles poured down on me
Like November rain
Out cold on the floor
Man, I was feeling no pain

His class ring cold clipped me
Blood pooled on the floor
Fighting with wrestlers is best to avoid

I staggered into the hospital
With my homemade gangster lean
Drinking coffee with an eye patch posted up by the
MRI machine

I called my mom from the payphone and that old
familiar guilt crept in
I was the bad, bad, bad son again of a bad and
absent man

One too many concussions, one too many fists
One too many blood covered late night ER trips
Now my short term memory is all fucked up and shit
But my long term memory is physically fit
The MRI tells me it's physically fit

Oh MRI machine
Strange beautiful sounds so nostalgic to me

Emile Zola

I was born between the boom and the bust
I didn't fight in a war
Came of age on Journey and Dischord
I took a left out the door

But wide open spaces made me feel so simple
and small
So I sought the structure of concrete and
asphalt brick and four walls

Emile Zola

Drank beer with German special forces, I ate some
pickle soup
Of brown coal and blood in my Kleenex
I saw the eastern bloc blues

But wide open spaces made me feel so simple
and small
So I sought the structure of concrete and
asphalt brick and four walls

Emile Zola

I met some girls with my Eurail Pass and then I puked
out the door
I got laid and then I met up with some friends,
we slept on train station floor

Of couscous and raisins, I found what I need
Buildings change and names unpronounceable
The heart knows what it all means

Emile Zola

Sultans

I miss my dad most every day
I can't express in words
What his death has meant to me
And how it changed my world

Word came down that summer day
I didn't feel a thing
Just the guilt I had cuz I didn't gneve
I didn't feal a thing

I didn't cry at his funaral
I blocked it from my mind
But my dad's faca is in my dreams
Stalks my waking mind
Most every day
Most every night

My dad was gone
When I turned 13
It fucked up my mind

Now I'm 6 years older than he
Was when he died

Word came down that summer day
I didn't feel a thing

Just the guilt I had cuz I didn't grieve
I didn't feel a thing

I didn't cry at his funeral
I blocked it from my mind
But my dad's face is in my dreams
Stalks my waking mind

It's on my mind
It's on my mind
Every time I hear that song
Sultans of Swing
On the radio

College Is For Pussies

We came from PA, DC, Jersey, Long Island
We arrived in the backs of wood paneled
station wagons

My dad's life insurance paid my college tuition
I was mild and lazy, angry and complacent

I did not impress with my dedication
I skipped lots of classes due to drinking arrangements

Found my friends in fraternities
I was stuck in a rut, the spark only nascent

This is my life you know
I didn't seize the day like in a movie or show

This is my life you know
I won't pretend I worked hard
I spent his life insurance though

I was mediocre, dead middle of the pack
I was just showing up, I'm not proud of that

50 grand spent and 48 months later
I was back in my bedroom with no job but
I had a girlfriend

Even though my girl suffocated me
I couldn't say no, I couldn't let her go

Even though my ma suffocated me
I couldn't say no, I couldn't let her go

This is my life you know
I didn't seize the day like in a movie or show

This is my life you know
I won't pretend I worked hard
But I spent his life insurance though

This is my life you know
I would've preferred his life, love
To his life insurance though

ARL/STEREO/7100/001

THE KEITH TEXTOR SINGERS

MEASURE THE VALLEYS/RAINDROPS KEEP FALLIN' ON MY HEAD/WITHOUT HER YESTERDAY/WHAT THE WORLD NEEDS NOW IS LOVE/GAMES PEOPLE PLAY/SOMETHING I'LL NEVER FALL IN LOVE AGAIN/WE'RE TOGETHER/A NEW GENERATION/THEME FROM

MEASURE THE VALLEYS





To listen to the songs of "Measure The Valleys" is to know Keith Textor, not only as a fine musician who arranged and conducted the album with such expertise, but also as a concerned individual in today's chaotic universe. Each lyric, a very personal choice, has a meaningful comment to make on the daily events that shape and affect us all. "What The World Needs Now Is Love" is more than a song title to Keith, it is his own deep-felt conviction. For a musician, the way to communicate this kind of love is through his chosen medium. This compilation, then, is more than a chance gathering of popular tunes; it is, rather, one man's message told through the creation of beautiful sounds.

Sound is truly Keith's metier; today's words and music sung and played in a contemporary manner, as current as his subtle use of the Moog synthesizer and as timeless as his choice of material, ranging from the evocative "Games People Play" to the Oscar-winning "Raindrops Keep Fallin' On My Head".

Complementing the multi-talented Keith (arranger, composer, conductor and vocalist) and comprising, with him, "The Keith Textor Singers", are the voices of Gene Steck, Jerry Duane, Bill Dean and, on the distaff side, Lesley Miller and Juli Christman. Purity and clarity of tone and enunciation are what they lavish on each note, word and phrase...a major contribution, indeed.

"Measure The Valleys" is the spiritual side of Keith Textor; in a more physical vein, he is a native of Coon Rapids, Iowa, a graduate of St. Olaf College in Northfield, Minn., where he majored in music, and a partner in the firm of Scott-Textor Productions, specialists in providing scores for some of Madison Avenue's finest commercials.

And now, listen to a little of what the world needs a lot more of...

Love.

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Side One

Measure The Valleys 4:43
(Title Song From The Broadway Musical Based On "A Raisin In The Sun")
Raindrops Keep Fallin' On My Head 3:15
Without Her (solo: Keith Textor) 2:48
Yesterday 2:49
What The World Needs Now Is Love (solo: Lesley Miller) 3:00

Side Two

Games People Play 4:40
Something (solo: Juli Christman) 2:45
I'll Never Fall In Love Again 2:59
We're Together (vocal solo: Lesley Miller, guitar solo: Al Caiola) 2:45
A New Generation 2:35
Theme from Measure The Valleys :31

Singers:

Lesley Miller, Juli Christman, Jerry Duane, Bill Dean, Gene Steck, Keith Textor

Arranged & Conducted by Keith Textor
Produced by Scott-Textor Productions
Production Supervisor: Victor Sack
Audio Engineers: Dave Greene, Dave Sanders, Fred Weinberg
Mixing Engineer: Fred Weinberg
Recorded at A&R Studios, N.Y.C.
Album Jacket by David Stahlberg

A&R RECORDS NEW YORK

Yodel in Hi-Fi

VOX
VX25.760

MARIELUISE TICHY with the 2 RUDIS



YODEL IN HI-FI

Marieluise Tichy and the Two Rudis







We are high in the Alps. Above us and around us are snow covered peaks and towering cliffs. Below us stretch green valleys dotted with tiny houses and shining streams that twist in lazy brightness. Off in the blue distance a lake is barely seen. The air is still and crystal clear. An eagle circles languidly in the upper air, enjoying the sunlight.

After a long and arduous climb we rest on a grassy knoll covered with tiny wildflowers. Our luncheon has been consumed with relish and the leftovers of a crusty golden loaf, a tiny ham and a fine cheese are microscopic. The bottle of wine has happily been put out of its misery and lies on the grass, glittering greenly in the sun. The stillness is intense. All of a sudden a joyous sound is heard from one of the distant peaks. A liquid run of notes shivers the silence. The call is answered from the valley. The two voices blend and mingle, the echoes magnify them and amplify their harmonies.

This is how a yodel sounds in its natural setting. It is rarely heard this way by the average person. Basically the yodel is a wordless cantilena unfolding endlessly, expressing a heart full of joy and a love of life. Yodeling tunes are often merely meaningless syllables that have been thought to have their origins in prehistoric times, when they perhaps signified imitations of animal noises. It has also been thought that the yodel has a certain relationship with the alphorn. This is a long instrument sometimes over ten feet or longer used by the herders in the upper alps to call cattle, signify times of day and call signals. The alphorn however has a limited range, and covers only the lower portions of the scale. Its sound is quite melancholy (Wagner heard an alphorn near Lucerne and originally intended to use a similar instrument for the shepherd's pipe in the last act of *"Tristan"*).

Many European mountain countries have their own variety of Yodel. Those of the Swiss and Tyrolean Alps, however, are the best known in this country. They are typically open air music and are in a way the reflection of the skyline of the alpine countries, of their origin, melodies of vast spaces and poetical echoes ranging from the jaggedness of the higher crags and melting into the softer outlines of the valleys. Technically they are characterized by a frequent and very quick jumping from chest voice to falsetto and back again, often with real male soprano notes in the background.

The true Yodel is merely a long wordless vocalise. A whole series of these would be a bit monotonous after a while. The yodels contained here are more in the line of folk-songs. They are very vigorous and lively. One of the many happy memories of alpine countries (besides mountain climbing, which is fine for some people) is hearing a group of such yodels as on the present record, on a fine sunny morning. The joy is infectious and you find that your spirits already bursting with life are given an extra lift by these irrepressible notes.

So — close your eyes, turn up the volume and imagine yourself high in the alps with the fresh cool breezes tickling your face and the hot sun warming your body while the yodelers warm the cockles of your heart.

M. S.

SIDE 1

Das Geht Ins Gemüat (It's sentimental)
Kuckucksjodler (Cuckoo Yodel)
Kanari (French and German)
¼, ¼ Und A Schaffl Wein (¼, ¼ and a bucket of wine)
Mein Papagei (My parrot)
Echo Jodler
Von Luzern Nach Weggis (From Lucerne to Weggis)
Gstanzln (Geh' I Auffi Auf'd Alma) (When I go up to the alps)

SIDE 2

S'Zeiserle (The siskin)
Zillertal (Ziller Valley)
D'Steirische Roas' (Rose from Styria)
I Derf Kan Buschn Seh'n (I'm not allowed to see a boy)
Eine Lady In Tirol
Gstanzln (Da Drob'n Auf Der Alma) (Up there in the alps)
Gejodelte Philosophie (Yodelled philosophy)
Sag's Jodlerisch (Say it in Yodel)

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1. Use only a needle specially designed for long-playing records having a .001 radius. 2. Keep record surfaces dust free. 3. Remember that this record is easily damaged through scratching though nonbreakable. Treat it with the same care you would a fine book. 4. Your needle should be checked frequently under a microscope to prevent damage to your records. 5. The weight of your pick-up should be 7-10 grams. 6. For those with Wide Range Equipment it is advised to compensate for the RIAA Curve.

VOX VX 25.760
YODEL IN HI-FI



TORAGEE

The Romantic Music of Asia

BF 19042
NONBREAKABLE

SIDE 1
XSB 111663

1. SAKURA (Japan)
2. ARIRANG (Korea)
3. PHILIPPINE AIRS (The Philippines)
4. MAK INANG (Malaysia)
5. BOATING ON THE LAKE (China)
6. FARMERS FOLK DANCE (Thailand)

"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.



TORAGEE

The Romantic Music of Asia

BF 19042
NONBREAKABLE

SIDE 2
XSB 111664

1. SONG OF THE RUINED CASTLE (Japan)
2. TORAGEE (Korea)
3. SAMPAGUITA (The Philippines)
4. ZAPIN (Malaysia)
5. SONG OF THE GREAT WALL (China)
6. PRIMA DONNA SRI NUAN (Thailand)

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Günter Kallman-Chor

Elisabeth-Serenade

1. Elisabeth-Serenade
(R. Binge-C.Hassall-E. Wallnau-A. Herton)

SIDE 1

PILPS 7001

2. Finkenwalzer
(Quanz-Weingarten)
3. Concerto d'amour
(Wildman-Schwenn)
4. Glühwürmchen
(Paul Lincke-Bolten-Baekers)
5. Tiritomba
(ital. Volkweise-
Bernsdorf-Bearb.: Twardy)
6. Kerzenserenade
(Serenade der Liebe)
(Winkler-Rauch)

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Günter Kallman-Chor

Elisabeth-Serenade

1. Glockenserenade
(J. Lindsay-K. Wüstoff-Kurt Feltz)

SIDE 2

PILPS 7001

2. Annabelle
(Peter Laine-G. Bartels)
3. Poeme
(Fibich-Bearb.: Twardy-Lilibert)
4. Traum-Melodie
(Melodie in F)
(Arthur Rubinstein-Lilibert)
5. Der Reigen
(Oscar Straus-L. Ducreux-Kurt Feltz)
6. Alte Muhlen, junge Herzen
(van Laar-Seefeld)

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TERROR
RECORDS
La Potencia
LADO A
ESTEREO
℗ © 1987 Terror Records
1. FACUNDO
(Eddie Almonte)
Arreglo: Andres De Jesús • Canta: Eddie
2. LAS MUJERES DOMINAN
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
3. YA TU ERES MIA
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
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TODA COPIA HECHA SIN AUTORIZACION DE CRI SERA PENADA POR LEY. HECHO EN USA.


MANUFACTURADO POR CANON RECORDS INTERNATIONAL. UNA DIVISION DE CRI INTERNATIONAL. SAN PAULO. BRAZIL.
TERROR
RECORDS
La Potencia
LADO B
ESTEREO
℗ © 1987 Terror Records
10-3-87
1. LA VIDA SIN TI
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
2. YO TAMBIEN SOY SENTIMENTAL
(D.R.)
Arreglo: Andres De Jesús • Canta: Eddie
3. TE PERDI
(D.R.)
Arreglo: Andres De Jesús • Canta: Pedro
TODA COPIA HECHA SIN AUTORIZACION DE CRI SERA PENADA POR LEY. HECHO EN USA.

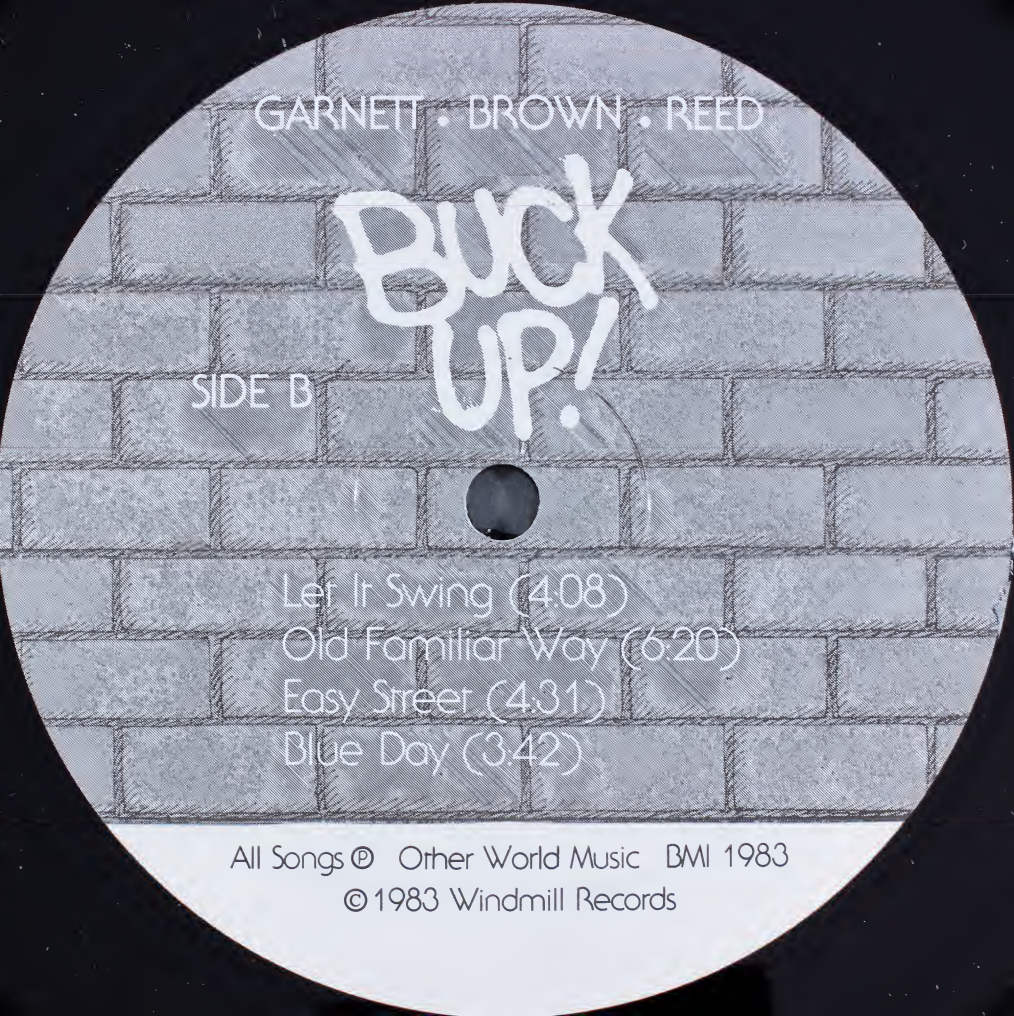
GARNETT • BROWN • REED

BUCK UP!

SIDE A

Buck Up! (2:52)
Don't Let the Man Down (4:24)
Bittersweet (4:01)
Lazy Carolina (3:51)
The Closest You're Gonna Get (2:57)

All Songs ℗ Other World Music BMI 1983
©1983 Windmill Records

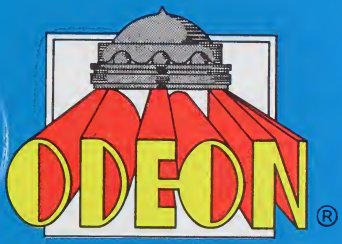

GARNETT • BROWN • REED
BUCK UP!
SIDE B
Let It Swing (4.08)
Old Familiar Way (6.20)
Easy Street (4.31)
Blue Day (3.42)
All Songs Ⓟ Other World Music BMI 1983
©1983 Windmill Records

MUJER DE TODOS, MUJER DE NADIE

Daniela Romo

1 DE MI ENAMORATE (Juan Gabriel) 3:30
2 VENENO PARA DOS (Difelisatti-J.R. Florez) 3:10
3 NO NO LE CREAS (Difelisatti-Daniela Romo) 3:26

Lado A
Stereo
5681-1-RL-A



4 COCO LOCO
(Difelisatti-D. Romo) 3:30
5 ME ALIMENTO DE TI
A dueto con Mijares (Gonzalo Benavides) 3:23
6 AYER PENSE (D. Vaona-Daniela Romo) 3:38

Arreglos Musicales: 2,3,4,6,-G.P. Felisatti 5,-J. Gluck 1,-L. Cerroni
Una Producción EMI Capitol De México. Realizada Por G.P. Felisatti
Productor Ejecutivo: Miguel Blasco

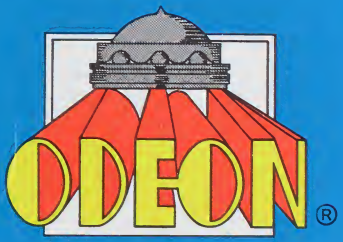
Manufactured and Distributed by RCA/Ariola International. New York, N.Y.
TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1986 EMI Capitol de Mexico

MUJER DE TODOS, MUJER DE NADIE

Daniela Romo

1 CONFESIONES (Difelisatti-J.R. Florez) 3:40
2 ADELANTE CORAZON (Difelisatti-Daniela Romo) 3:28
3 LA BATALLA DEL AMOR (Luis Carlos Esteban) 3:30

Lado B
Stereo
5681-1-RL-B



4 MUJER DE TODOS, MUJER DE NADIE
(Difelisatti-Gastaldo-Florez) 2:54
5 BASTARA (Difelisatti-Daniela Romo) 3:30
6 EL MUNDO ACABARA (Difelisatti-Gastaldo-
D. Romo) 3:16

Arreglos Musicales. 1,2,4,5,6-G.P. Felisatti 3.-J. Gluck
Una Producción EMI Capitol De México. Realizada Por G.P Felisatti
Productor Ejecutivo: Miguel Blasco

Manufactured and Distributed by RCA/Ariola International. New York, N.Y.
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® 1986 EMI Capitol de Mexico


Vanity
LEAR'S FOOL
1. Man's Music (4:22)
2. Lear's Fool (5:10)
SIDE 1
Charlie Barnett
and the Correctones
VROC 1001 A
33 1/3 RPM
© 1986 Charlie Barnett
3. Speak to Me (4:35)
4. I'm too Young
(To Be This Old) (4:20)
Produced by Charlie Barnett
VANITY RECORDS P O BOX 9435,


Vanity
LEAR'S FOOL
1. That's Rock and Roll (5:10)
2. An Uncommon Night (4:22)
SIDE 2
Charlie Barnett
and the Correctones
VROC 1001 B
33 1/3 RPM
℗ 1986 Charlie Barnett
3. Boy's Night Out (2:39)
4. Foreign Language (3:38)
Produced by Charlie Barnett
VANITY RECORDS P.O. BOX 9435, SILVER SPRING, MD 20906

DANCE AEROBICS

MAXINE POLLEY

SIDE ONE
33 1/3 RPM



1. Stretch - I Write The Songs
2. Stretch - Climb Every Mountain
3. Touch Dancin' - Shadow Dancing
4. Chocolate Hustle Line - Shame
5. Combo - I Remember Yesterday
6. Variety - Night at the Opera
7. Special - Irwin's In The Navy
8. Aerobic Jog - I Feel Love

DANCE AEROBICS

MAXINE POLLEY

SIDE TWO
33 1/3 RPM

1. Exercise - Pine Apple Rag
2. Aerobic Flight - Flight '76
3. The Snappy Jazz - Glad
4. Beethoven's - Fifth of Beethoven
5. M.B. Dancer - Music Box Dancer
6. C. with Nadia - Nadia's Theme
7. C. with Dr. Z - Lara's Theme
8. Summer C. - Summer Place



Bowmar/Noble

ALBUM 2
SONGS FOR CHILDREN WITH SPECIAL NEEDS

Vocalists: Richard Robinson, William Reeve

SIDE 1

012

1. GOOD MORNING MERRY SUNSHINE :52
2. THE FLAG 1:30
3. WEATHER :45
4. FINGERS, NOSE AND TOES 1:13
5. JOIN INTO THE GAME :53
6. ROUND AND ROUND THE VILLAGE :55
7. SEE ME :52
8. BAND OF ANGELS 1:55
9. DOWN AT THE STATION 1:39

Bowmar/Noble

ALBUM 2
SONGS FOR CHILDREN WITH SPECIAL NEEDS

Vocalists: Richard Robinson, William Reeve

SIDE 2

012

1. GARDEN THOUGHT 1:14
2. LITTLE RED CABOOSE 1:00
3. BUSY BEE 1:29
4. ARE YOU SLEEPING 1:20
5. LULLABY 1:52
6. THREE DUCKLINGS :47
7. THREE LITTLE WITCHES :44
8. PRAY GOD BLESS 1:40
9. SANTA'S STOCKINGS 1:10
10. WIND THROUGH THE OLIVE TREES 1:37



FORCE OF NATURE

KZ 32758
STEREO



SIDE 1
AL 32758
℗ 1974 CBS, Inc.

1. DREAMS 3:55 -G. James-
2. FOOL'S WONDERLAND 3:40 -B. Hawes-
3. A SPEAR AND A FEATHER 3:32
   -J. Faison - D. Harmon-
4. A LITTLE BIT OF SOMETHING 3:45
   -J.B. Jefferson-
5. IE MAN JA (YÂ - ´MÒN - YA)
   5:58 -J. Walker-

Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City



FORCE OF NATURE

KZ 32758
STEREO

SIDE 2
BL 32758
℗ 1974 CBS, Inc.

1. WHY DO I FEEL LOVE (FANTASY) 4:32
-J. Faison - D. Harmon-
2. SIGNS OF OUR TIMES 9:11 -B. Hawes-
CLOUDS -J.B. Jefferson - B. Hawes-
3. THOUGHTS 3:08 -J.B. Jefferson -
B. Hawes - J. Faison-
4. LEO 5:58 -B. Sigler-

Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

TOGETHER WE SING

Songs of Praise and Celebration

For All Seasons

St. Thomas the Apostle Folk Group
West Hempstead, N.Y.

SIDE ONE
STEREO

33 1/3 RPM
803 - 95

1. Though the Mountains May Fall
   Dan Schutte, S.J.
2. Emanuel - Tim Manion
3. Glory to God - Dan Schutte, S.J.
4. The Cry of the Poor - John Foley, S.J.
5. This Little Light

TOGETHER WE SING

Songs of Praise and Celebration

For All Seasons

St. Thomas the Apostle Folk Group

West Hempstead, N.Y.

SIDE TWO
STEREO

33 1/3 RPM
803 - 95

1. Be Not Afraid - Bob Dufford, S.J.
2. Shepherds and Kings - Gregory Norbet, O.S.B.
3. You Are Near - Dan Schutte, S.J.
4. Song of Thanksgiving - Darryl Ducote
5. How I Rejoiced - Paul Quinlan


polydor
GEORGE BENSON
BLUE BENSON
PD-1-6084
Intl. #2391 242
SIDE 1
33⅓ RPM
STEREO
1. BILLIE'S BOUNCE – 6:08
(Charlie Parker) Atlantic Music Corp. (BMI)
2. LOW DOWN AND DIRTY – 8:23
(George Benson) Screen Gems-EMI Music Inc. (BMI)
3. THAT LUCKY OLD SUN
(JUST ROLLS AROUND HEAVEN ALL DAY) – 3:37
(Haven Gillespie-Beasley Smith) Robbins Music Corp. (ASCAP)
Originally produced by Esmond Edwards
Reissue Engineering: Tony May, Edwin Outwaters
℗1976 POLYDOR INCORPORATED
53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC. /810 SEVENTH AVENUE/NEW YORK, N.Y. 10019


polydor
GEORGE BENSON
BLUE BENSON
PD-1-6084
Intl. #2391 242
SIDE 2
33⅓ RPM
STEREO
1. THUNDER WALK — 4:38
(Harold Ousley) Meager Music (BMI)
2. DOOBIE, DOOBIE BLUES — 5:10
(George Benson) Screen Gems-EMI Music Inc. (BMI)
3. WHAT'S NEW — 5:24
(Bob Haggart-Johnny Burke) Warner Bros. Music (ASCAP)
4. I REMEMBER WES — 3:50
(George Benson) Screen Gems-EMI Music Inc. (BMI)
Originally produced by Esmond Edwards
Reissue Engineering: Tony May, Edwin Outwater
©1976 POLYDOR INCORPORATED
53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

NOT FOR SALE



"HIS MASTER'S VOICE"

RCA VICTOR

REG U S PAT OFF MARCAS REGISTRADAS

SPECIAL PURPOSE SERIES

Permission for broadcast granted by copyright owner

DJ-332

10-1386-A

MO-1186

Traditional

THE DRUNKEN SAILOR

(Arranged by Tom Scott)

Leonard Warren, Baritone

with Orchestra and Chorus

Morris Levine, Conductor

Intro: 18 sec. 1st Voc: 2:20 Instr: 7 sec.

2nd Voc: 34 sec: Total time: 3:19

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N.J., MADE IN U.S.A.

NOT FOR SALE



"HIS MASTER'S VOICE"

RCA VICTOR

REG U S PAT OFF MARCAS REGISTRADAS

SPECIAL PURPOSE SERIES

Permission for broadcast granted by copyright owner

DJ-333

10-1386-B

MO-1186

Traditional

A-ROVIN'

(Arranged by Tom Scott)

Leonard Warren, Baritone

with Orchestra and Chorus

Morris Levine, Conductor

1st Voc: 1:35 1st Instr: 8 sec.

2nd Voc: 35 sec. 2nd Instr: 10 sec.

3rd Voc: 1:05 Total time: 3:33

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U. S. A.



6.24 442-01-1
℗ 1980

Side 1 STEREO

PHALLUS DEI

AMON DÜÜL II

1. **Kanaan** (3:56)
2. **Dem Guten, Schönen, Wahren** (6:00)
3. **Luzifers Ghilom** (8:02)
4. **Henriette Krötenschwanz** (1:59)

(1.–4.: Amon Düül II)

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33



GEMA

LC 5830

6.24442

6.24442-01-2
℗ 1980

Side 2 STEREO

PHALLUS DEI

AMON DÜÜL II

1. **Phallus Dei**
(Amon Düül II) (20:45)

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33

GIANT 45

NICE 'N' NAASTY

b/w

Salsoul 3001

by

Salsoul Orchestra

12D2011


Salsoul
RECORDS
DISCO MIX 12" - 45 RPM
"NICE 'N' NAASTY"
(Vincent Montana, Jr.)
12D-2011
STEREO
DISCO BLENDING BY
WALTER GIBBONS
SIDE A
(12D-2011AS)
Time: 5:49
THE SALSOUL ORCHESTRA
PRODUCED, ARRANGED & CONDUCTED BY
VINCENT MONTANA, JR.
EXECUTIVE PRODUCERS - JOE CAYRE,
STAN CAYRE, KEN CAYRE
℗ 1976 SALSOUL
RECORD CORP.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


Salsoul
RECORDS
DISCO MIX 12" - 45 RPM
"SALSOUL 3001"
(Vincent Montana, Jr.)
12D-2011
STEREO
DISCO BLENDING BY
WALTER GIBBONS
SIDE B
(12D-2011BS)
Time: 7:44
THE SALSOUL ORCHESTRA
PRODUCED, ARRANGED & CONDUCTED BY
VINCENT MONTANA, JR.
EXECUTIVE PRODUCERS - JOE CAYRE,
STAN CAYRE, KEN CAYRE
℗ 1976 SALSOUL
RECORD CORP.
Warning: This song could blow your speakers.
Play at own risk.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

105

RUFF HOUSE RECORDS

KRIS KROSS

33 1/3 RPM
STEREO
℗ 1992 Sony Music Entertainment Inc.

ACD 74346
XSS 74346A

1. JUMP (Extended Dance Mix) 6:47
2. JUMP (Super Cat Dessork Mix) 3:52

Extended Mix Produced by The Butcher Boys' Joe "The Butcher" Nicolo, Phil Nicolo, Dave Johnson, Andy "Funky Drummer" Wright and Skinny Dave Apfel at Studio 4 Philadelphia/Super Cat Dessork Mix Produced by The Butcher Boys at Studio 4/Special Versions From The Ruffhouse/Columbia Release: "TOTALLY KROSSED OUT" 48710
Publisher: So So Def Music (ASCAP)

DEMONSTRATION NOT FOR SALE

104

RUFF HOUSE RECORDS

KRIS KROSS



33 1/3 RPM

STEREO

℗ 1992 Sony Music Entertainment Inc.

ACD 74346

XSS 74346B

1. JUMP (Super Cat Mix) 4:35
2. JUMP (Instrumental) 3:32

J. Dupri- Super Cat Mix Produced by Jermaine Dupri
Edited by Joe "The Butcher" Nicolo./Engineered by
Alvin Speights at Bosstown Recording, Atlanta/Special
Versions From The Ruffhouse/Columbia Release
"TOTALLY KROSSED OUT" 48710/Publisher
So So Def Music (ASCAP)

DEMONSTRATION NOT FOR SALE

JUAN LUIS GUERRA 440



KMS-29

℗ 1994
Karen Pub. Comp.

A
33 1/3 RPM
STEREO

1. LA COSQUILLITA (3:40)

Letra: Juan Luis Guerra
Música: Francisco Ulloa

2. EL FAROLITO (3:42)

Letra y Música:
Juan Luis Guerra

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JUAN LUIS GUERRA 440



KMS-29

℗ 1994
Karen Pub. Comp.

B

33 1/3 RPM
STEREO

1. VIVIRE (4:00)

Autor: Papa Wemba (Viví)
Letra y Adaptación
Juan Luis Guerra

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DEL/F25421
(27074)
STEREO
33⅓

THE FILM MUSIC OF BRONISLAW KAPER

Played by The Composer

[19:33]

Band 1—Mutiny on the Bounty 3:20
Band 2—Lili 3:22
Band 3—The Glass Slipper 2:57
Band 4—Butterfield 8 3:48
Band 5—Auntie Mame 3:12
Band 6—The Chocolate Soldier 2:53

Recorded and Manufactured in USA
℗1975 Delos Records, Inc.



DEL/F25421
(27074)
STEREO
33⅓

THE FILM MUSIC OF BRONISLAW KAPER

Played by The Composer

[18:14]

Band 1—Invitation 3:07
Band 2—The Brothers Karamazov 3:07
Band 3—Green Dolphin Street—3:23
Band 4—The Swan 3:13
Band 5—Lord Jim 2:48
Band 6—San Francisco 2:36

Recorded and Manufactured in USA
℗1975 Delos Records, Inc.


MANY
RECORDS
MN 615
S.I.A.E.
SIDE ONE
DISCO MIX
45 GIRI
STEREO
THERE IS NO NOTHING
(M. Zimei) 6:12
KEY LARGO
Produced by Key Largo
Arranged by Zimei/Manara/Bertato
℗ and © 1989 Many Ed. Musicali
RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA - VIETATA DUPLICAZIONE UTILIZZAZIONE DI QUESTO DISCO DEPOSITATO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE - MADE IN ITALY


MANY
RECORDS
MN 615
S.I.A.E.
SIDE TWO
DISCO MIX
45 GIRI
STEREO
1. THERE IS NO NOTHING
(House Mix) 5'27"
2. THERE IS NO NOTHING (Short Version) 4'20"
(M. Zimei)
KEY LARGO
Produced by Key Largo
Arranged by Zimei/Manara/Bertato
℗ and © 1989 Many
Ed. Musicali
RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA - VIETATA DUPLICAZIONE UTILIZZAZIONE DI QUESTO DISCO DEPOSITATO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE - MADE IN ITALY

Lil Benny & The Masters

Gett Your Drink On (Gett Your Freak On)



Side A
HT3000-1
33 1/3 RPM

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(1) I NEVER SEEN A MAN CRY (5:13)

(B. Jordan, J. Johnson) N The Water Publishing, Inc. (ASCAP)
EMI Blackwood Inc. (BMI) Straight Cash Music (BMI)

(2) BROTHER TO BROTHER (7:23) (3) HOPE 2:64

Produced by: BENNY A. (Lil Benny) HARLEY

Co-Produced by: BENNY A. (Lil Benny) HARLEY,
MARK D. (Godfather) Lawson, KENT (E-Man) WOOD,
MILTON (Go-Go Mickey) FREEMAN

Engineered & Mixed by: CHRIS BIONDO, KENT (E-Man) WOOD

Executive Producers: HOOP-TEE RECORDS, INC.,
BENNY A. (Lil Benny) HARLEY,
WARREN (Boo-Boo) ROBINSON,
HOWARD B. TELLER

Lil Benny & The Masters

Gett Your Drink On (Gett Your Freak On)



Side B
HT3000-1
33 1/3 RPM

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7 52784-3000-1 1

(1) BELLOW-MESO-BARDO (3:50) (2) HELLO (3:51)
(3) GETT YOUR DRINK ON (6:38)

Produced by: **BENNY A. (Lil Benny) HARLEY**

Co-Produced by: **BENNY A. (Lil Benny) HARLEY, MARK D. (Godfather) Lawson, KENT (E-Man) WOOD, MILTON (Go-Go Mickey) FREEMAN**

Engineered & Mixed by: **CHRIS BIONDO, KENT (E-Man) WOOD**

Executive Producers: **HOOP-TEE RECORDS, INC., BENNY A. (Lil Benny) HARLEY, WARREN (Boo-Boo) ROBINSON, HOWARD B. TELLER**



OUTSIDERZ 4 LIFE

>>> COLLEGE DEGREE

SIDE A

[1] RADIO EDIT 3:32

[2] INSTRUMENTAL 4:55

7243 8 38749 1 0 Y-38749

33 1/3 RPM STEREO

EXECUTIVE PRODUCERS: BARRY HANKERSON AND JOMO HANKERSON

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WWW.BLACKGROUND.COM

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OUTSIDERZ 4 LIFE

>>> COLLEGE DEGREE

>SIDE B

[1] ALBUM VERSION 4:55

[2] A CAPPELLA 4.45

724378 38749 1 0 | Y-38749

33 1/3 RPM STEREO

EXECUTIVE PRODUCERS: BARRY HANKERSON AND JOMO HANKERSON

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HIP-HOP SUMMER SAMPLER

The Good Sh*t Is Back On Wax

Old Side

PLUG TUNIN' ("ARE YOU READY FOR THIS?" VERSION) - De La Soul
From the Tommy Boy/Rhino release
Timeless: The Singles Collection
(73860)

STAKES IS HIGH - De La Soul
From the Tommy Boy/Rhino release
Timeless: The Singles Collection
(73860)

BREAKADAWN - De La Soul
From the Tommy Boy/Rhino release
Timeless: The Singles Collection
(73860)

SUPERTHUG - Noreaga
From the Tommy Boy/Rhino release
It's Still Workin': Tommy Boy's Classic Cuts [various artists]
(73868)



Tommy Boy
Elektra
RHINO

The Good Sh*t Is Back On Wax

HIP-HOP SUMMER SAMPLER

THEY REMINISCE OVER YOU (T.R.O.Y.)
- Pete Rock & C.L. Smooth
From the Elektra/Rhino release The Best Of.../Good Life (73863)

IT'S NOT A GAME
(PREVIOUSLY UNISSUED 12" B-SIDE)
- Pete Rock & C.L. Smooth
From the Elektra/Rhino release
The Best Of.../Good Life (73863)

STRAIGHTEN IT OUT
- Pete Rock & C.L. Smooth
From the Elektra/Rhino release
The Best Of.../Good Life (73863)

SAME SONG - Digital Underground
From the Tommy Boy/Rhino release
The Best Of.../Playwutchyalike (73861)

Tommy Boy

Elektra

RHINO

School Side

HIP-HOP SUMMER

SAMPLER

Old Side

(PR-400088)

[TT 17:40]



Tommy Boy

Elektra

RHINO

PLUG TUNIN´ ("ARE YOU READY FOR THIS?" VERSION) – De La Soul [3:41]

STAKES IS HIGH – De La Soul [4:43]

BREAKADAWN – De La Soul [4:14]

SUPERTHUG – Noreaga [5:02]

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HIP-HOP SUMMER SAMPLER

School Side

(PR-400088)
[TT 17:18]



Tommy Boy

Elektra

RHINO

THEY REMINISCE OVER YOU (T.R.O.Y.) – Pete Rock & C.L. Smooth [4:46]

IT'S NOT A GAME – Pete Rock & C.L. Smooth [4:20]

STRAIGHTEN IT OUT – Pete Rock & C.L. Smooth [4:13]

SAME SONG – Digital Underground [3:59]

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Mosaic
TM
Record One
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section One
2. Section Two
3. Section Three
MOSAIC RECORDS, INC. • 35 MELROSE PLACE • STAMFORD, CONNECTICUT 06902


Mosaic
TM
Record One
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Four
2. Section Five
3. Section Six
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Record Two
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Seven
2. Section Eight
3. Section Nine
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Record Two
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Ten
2. Section Eleven
3. Section Twelve
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Record Three
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Thirteen
2. Section Fourteen
3. Section Fifteen
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Record Three
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Sixteen
2. Section Seventeen
3. Section Eighteen
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Record Four
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Nineteen
2. Section Twenty
3. Section Twenty-one
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Record Four
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Twenty-two
2. Section Twenty-three
3. Section Twenty-four
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(TM)
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
Record Five
MR10-129
Side A
1. Section Twenty-five
2. Section Twenty-six
3. Section Twenty-seven
4. Section Twenty-eight
5. Section Twenty-nine
6. Section Thirty
7. Section Thirty-one
8. Section Thirty-two
9. Section Thirty-three
10. Section Thirty-four
11. Section Thirty-five
12. Section Thirty-six
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RECORDINGS OF CHARLIE PARKER
Record Five
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Thirty-seven
2. Section Thirty-eight
3. Section Thirty-nine
4. Section Forty
5. Section Forty-one
6. Section Forty-two
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TM
Record Six
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Forty-three
2. Section Forty-four
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Mosaic
TM
Record Six
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Forty-five
2. Section Forty-six
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Record Seven
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Forty-seven
2. Section Forty-eight
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Mosaic
TM
Record Seven
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1. Section Forty-nine
2. Section Fifty
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TM
Record Eight
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-8. Section Fifty-one
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Mosaic
TM
Record Eight
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-5. Section Fifty-two
6-11. Section Fifty-three
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Mosaic
TM
Record Nine
MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-3. Section Fifty-four
4-8. Section Fifty-five
9-13. Section Fifty-six
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Mosaic
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Record Nine
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-4. Section Fifty-seven
5-8. Section Fifty-eight
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MR10-129
Side A
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-3. Section Fifty-nine
4-7. Section Sixty
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Mosaic
TM
Record Ten
MR10-129
Side B
THE COMPLETE DEAN BENEDETTI
RECORDINGS OF CHARLIE PARKER
1-4. Section Sixty-one
5-7. Section Sixty-two
8-10. Section Sixty-three
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MONAURAL

Side 1

PHM-200-166

JONATHAN, DAVID AND ELBERT

1. WOKE UP THIS MORNING - 2:37
2. THE SWEETEST WINE - 3:15
3. YES, I SEE - 2:42
4. JUDY'S SONG - 1:10
5. IF I WERE FREE - 2:41
6. QUANTANAMERRA - 2:52

PHILIPS RECORDS – VENDOR: MERCURY RECORD CORPORATION



MONAURAL

Side 2

PHM-200-166

JONATHAN, DAVID AND ELBERT

1. THREE KIDS - 2:10
2. FARE THEE WELL - 2:27
3. GO, LASSIE, GO - 2:10
4. HEY, NELLIE, NELLIE - 2:21
5. ROAD SONG - 4:05
6. HANGMAN - 2:53

PHILIPS RECORDS – VENDOR: MERCURY RECORD CORPORATION

DAVID & DARYS

LA BANDA SHOW

LADO A
2642
33 1/3 RPM



1. El Chofer
   (Darys Contreras)
2. Me Enamoro
   (Darys Contreras)
3. Pin Pum
   (David Kenton, Idea Chequeo)
4. Escobita Nueva
   (David Kenton)
5. Mala Suerte
   (Alejandro Jaen)

Produccion Ejecutiva: TAISHA RECORDS, INC. Distribucion y Venta: Juan y Nelson Records - Tel. (718) 486-5770

DAVID & DARYS

LA BANDA SHOW

LADO B
2642
33 1/3 RPM



1. Me La Llevo
   (D. Contreras, Raul)
2. Me Voy De Fiesta
   (Melvin Rafael)
3. No Le Digan Na'
   (Darys Contreras)
4. Los Algodones
   (Derechos Reservados)

Produccion Ejecutiva: TAISHA RECORDS, INC. Distribucion y Venta: Juan y Nelson Records - Tel. (718) 486-5770

SSW

RECORDS

CANTA ANGEL L. ARCELAY

CON TUTO FELICIANO Y SU CONJUNTO

EL JIBARITO CON SABOR A PUEBLO

SSW-1821 LADO A

1. DE LAS MUJERES NO SE HABLA-B. Carrero-2:56
2. GOMORRA Y ZODOMA-A. Vazquez-2:52
3. SUBIENDO Y BAJANDO-A. L. Arcelay-3:05
4. NOCHE BUENA SIN PAN-H. Machuca-3:55
5. FLOR DEL ALMA MIA-A. L. Arcelay-3:59

Produced by Pepino

SSW

RECORDS

CANTA ANGEL L. ARCELAY

CON TUTO FELICIANO Y SU CONJUNTO

EL JIBARITO CON SABOR A PUEBLO



SSW-1821

LADO B

1. BESOS EMBENENADOS-H. Rosario-3:40
2. HASTA EL ANO NUEVO-A. L. Arcelay-3:20
3. JESUS EL MESIAS-A. Vazquez-2:56
4. NI FALTA QUE MEHACES-A. L. Garcia-2:12
5. FEMININO Y MASCULINO-J. Rosario-3:30

Produced by Pepino


33-1/3 RPM
Side One
(With Buddy DeFranco)
Love Affair With A Clarinet
Volume II
Buddy DeFranco, Clarinet
Jim Gillis, Guitar
FAMOUS
Famous Solos
Box 567
Saddle River, N.J. 07458
1. Opus VI
2. Opus VII
3. Opus VIII
4. Opus IX
5. Opus X
SOLOS
TM
Copyright© and
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FSE674A

33-1/3 RPM
Side Two
(Without Buddy DeFranco)

Love Affair With A Clarinet
Volume II
Buddy DeFranco, Clarinet
Jim Gillis, Guitar

FAMOUS SOLOS™

Famous Solos
Box 567
Saddle River, N.J. 07458

1. Opus VI
2. Opus VII
3. Opus VIII
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5. Opus X

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FSE 674B


"TELEFUNKEN-DECCA" SCHALLPLATTEN G.M.B.H., GERMANY, FROM MASTER RECORDINGS OF RCA
CONTROL OF RADIO CORPORATION OF AMERICA (RCA)
AND UNDER AUTHORITY
LIVING STEREO
RCA
PRODUCT OF TELDEC
TRADEMARK (S) USED BY
ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN
UBERSPIELUNG,
TRADEMARK (S) REGISTERED
MARCA (S) REGISTRADA (S)
OFFENTLICHE AUFFUHRUNG UND RUNDFUNKSENDUNG VERBOTEN
BIEM
K 2 PY-6515
LSP 2104
Side 1
"Stereo-Orthophonic"
High Fidelity
BIG HITS BY PRADO
Mambo Jambo (Que Rico el Mambo) (Perez Prado)
Cherry Pink And Apple Blossom White (Cerezo Rosa)
(Louiguy - David - Larue) - Why Wait (Perez Prado)
Guaglione (Nisa - G. Fanciulli) - Mambo No. 5
(Perez Prado) - Paris (Perez Prado)
Perez Prado
and his Orchestra
33

PRODUCT OF TELDEC "TELEFUNKEN-DECCA" SCHALLPLATTEN G.M.B.H., GERMANY, FROM MASTER RECORDINGS OF RCA
TRADEMARK (S) USED BY AUTHORITY AND UNDER CONTROL OF RADIO CORPORATION OF AMERICA (RCA)
LIVING STEREO
RCA

BIEM

K 2 PY-6516

LSP 2104

Side 2

"Stereo-Orthophonic"
High Fidelity

BIG HITS BY PRADO

In A Little Spanish Town (Wayne - Lewis - Young)
Patricia (Perez Prado) - **Ruletero** (Perez Prado)
Mambo No. 8 (Perez Prado) - **My Roberta** (Perez Prado) - **Caballo Negro** - Mambo Batiri (Black Horse) (Perez Prado)

Perez Prado
and his Orchestra

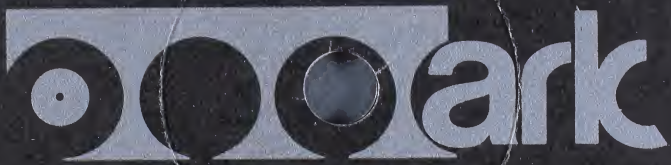
ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN • UBERSPIELUNG, TRADEMARK (S) ® REGISTERED
MARCA (S) REGISTRADA (S) OFFENTLICHE AUFFUHRUNG UND RUNDFUNKSENDUNG VERBOTEN •

33

Alternative

FROM THE START

SIDE ONE



Stereo 33⅓

MJS-57617

© 1985

FROM THE START — Fred Hughes Jr.
ONE NOTE SAMBA — A.C. Jobim
AUTUMN LEAVES — Johnny Mercer
MY ONE AND ONLY LOVE — Wood/Mellin

10815 bodine road • clarence, new york 14031 • made in u.s.a.

Alternative

FROM THE START

SIDE TWO



Stereo 33⅓

MJS-57617

© 1985

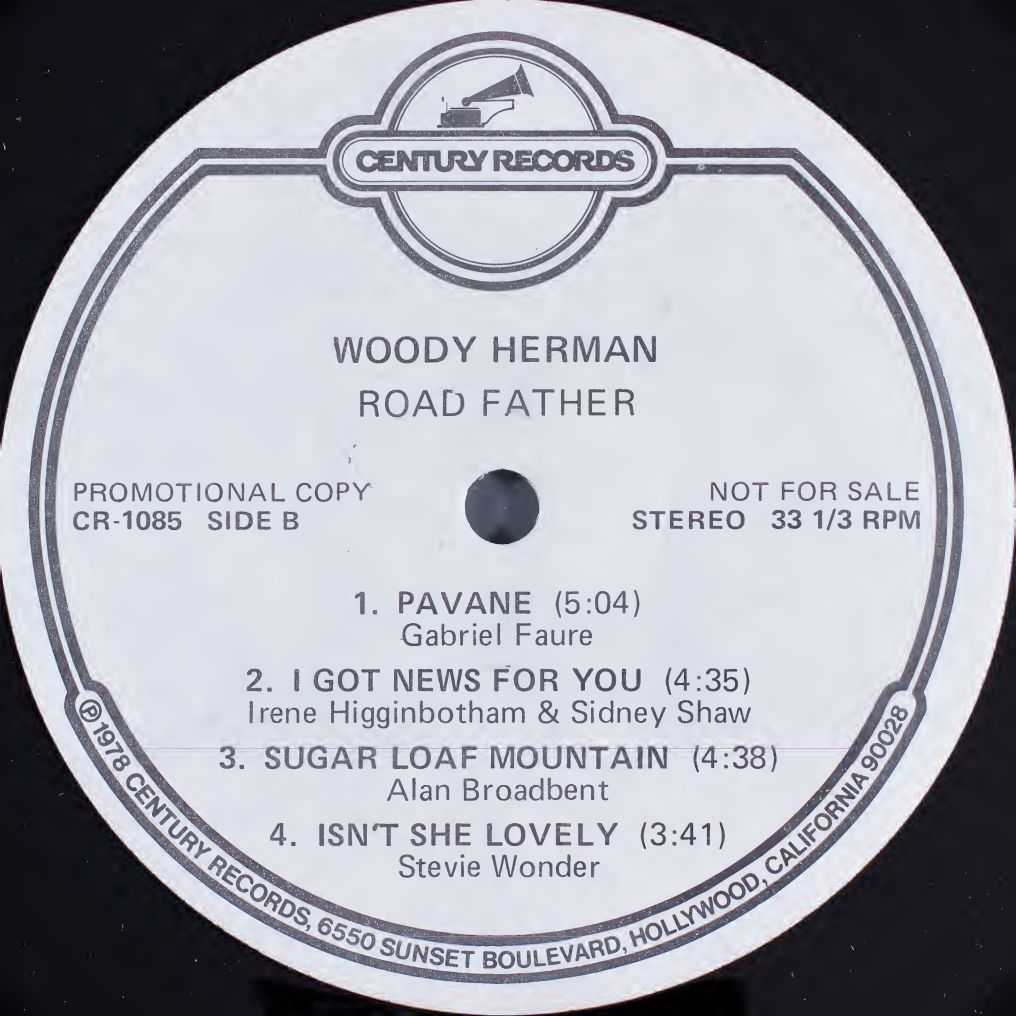
JAY'S TUNE — J.J. Wiggins

ON GREEN DOLPHIN STREET — Caper/Washington

STRAIGHT, NO CHASER — Thelonious Monk

10815 bodine road • clarence, new york 14031 • made in u.s.a.


CENTURY RECORDS
WOODY HERMAN
ROAD FATHER
PROMOTIONAL COPY
CR-1085 SIDE A
NOT FOR SALE
STEREO 33 1/3 RPM
1. FIREDANCE (5:46)
Allen Vizzutti & Jeff Tkazyik
2. DUKE ELLINGTON'S SOUND OF LOVE (4:28)
Charles Mingus
3. WOODCHOPPER'S BALL (3:55)
Woody Herman & Joe Bishop
4. SUNRISE LADY (3:28)
Bruce Johnstone
©1978 CENTURY RECORDS, 6550 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA 90028


CENTURY RECORDS
WOODY HERMAN
ROAD FATHER
PROMOTIONAL COPY
CR-1085 SIDE B
NOT FOR SALE
STEREO 33 1/3 RPM
1. PAVANE (5:04)
Gabriel Faure
2. I GOT NEWS FOR YOU (4:35)
Irene Higginbotham & Sidney Shaw
3. SUGAR LOAF MOUNTAIN (4:38)
Alan Broadbent
4. ISN'T SHE LOVELY (3:41)
Stevie Wonder
℗1978 CENTURY RECORDS, 6550 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA 90028


LifeStream
DAVID BARONI
SPECIAL RADIO RELEASE
SIDE ONE
Produced by:
Rex W. Bledsoe
LIFE - 003
Time: 3:27
From the Album
PRESSING TOWARD
THE PRIZE
"GOD'S STILL ON THE THRONE"
David Baroni & Niles Borop
Dayspring Music/BMI
Word Music/ASCAP
© ℗ 1986 LifeStream Records A Division of Calvary Music Group-142 8th Ave. N. Nashville, TN. 37203


LifeStream
DAVID BARONI
SPECIAL RADIO RELEASE
SIDE TWO
Produced by:
Rex W. Bledsoe
LIFE - 003
Time: 9:15
Answers To David Baroni Interview
(8:44)
Radio I. D. s by David Baroni
(:07, :07, :17)
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Sinergia

Ernie Washington

What's New!



Side 1

SR 7127

What's New *3:25*
Laura *4:30*
Rainy Day *3:58*
Autumn in New York *3:29*
The Shadow of Your Smile *3:17*

℗1977 Sinegia Inc.
46-003 Alaloa Street
Kaneohe, Hawaii 96744

Sinergia

Ernie Washington

What's New!

Side 2

SR 7127

You Are the Sunshine of My Life *3:36*
Summertime *4:24*
Stormy Monday *5:16*
Somewhere Over the Rainbow *3:15*
Everyday *4:14*

℗1977 Sinegia Inc.
46-003 Alaloa Street
Kaneohe, Hawaii 96744

TAMPA
RECORDS

SWING SHIFT

Music for Night Owls featuring
THE MODERN JAZZ OCTET

Side 1
RS 1258

Supervised by
Robert Scherman



ROULETTE
(Oscar Moore)

NEARNESS OF YOU
(Carmichael-Washington)

LOVE FOR SALE
(Cole Porter)

KENYA
(Oscar Moore)

BODY AND SOUL
(Green-Heyman)

BLUES IN B FLAT
(Oscar Moore)

LP 16

TAMPA
RECORDS

SWING SHIFT

Music for Night Owls featuring
THE MODERN JAZZ OCTET

Side 2
RS 1259

Supervised by
Robert Scherman



NIGHT BLUES
(Paul Moer)

BABETTE
(Maury Dell)

SONNY BOY
(Brown-DeSylva)

JUST GEORGE
(Wally Stewart)

SLOW MOOD
(Eddie Miller)

SLOW
(Al Cohen)

LP 16

JENNIE
RECORDS

BETTY WALKER
AUNT LENA

SIDE 1



J 1001

1) Start the meeting! (5:28)
   a. Fritzie
2) The Basket (4:49)
   a. Condolence
   b. Jeffrey
3) My Daughter the Soprano (2:58)
4) Pleasure From Children (5:39)
5) Poughkeepsie (2:44)

All selections written and performed by Betty Walker

Copyright 1979

JENNIE
RECORDS

BETTY WALKER
AUNT LENA

SIDE II



J 1001

1) Scotty (3:03)

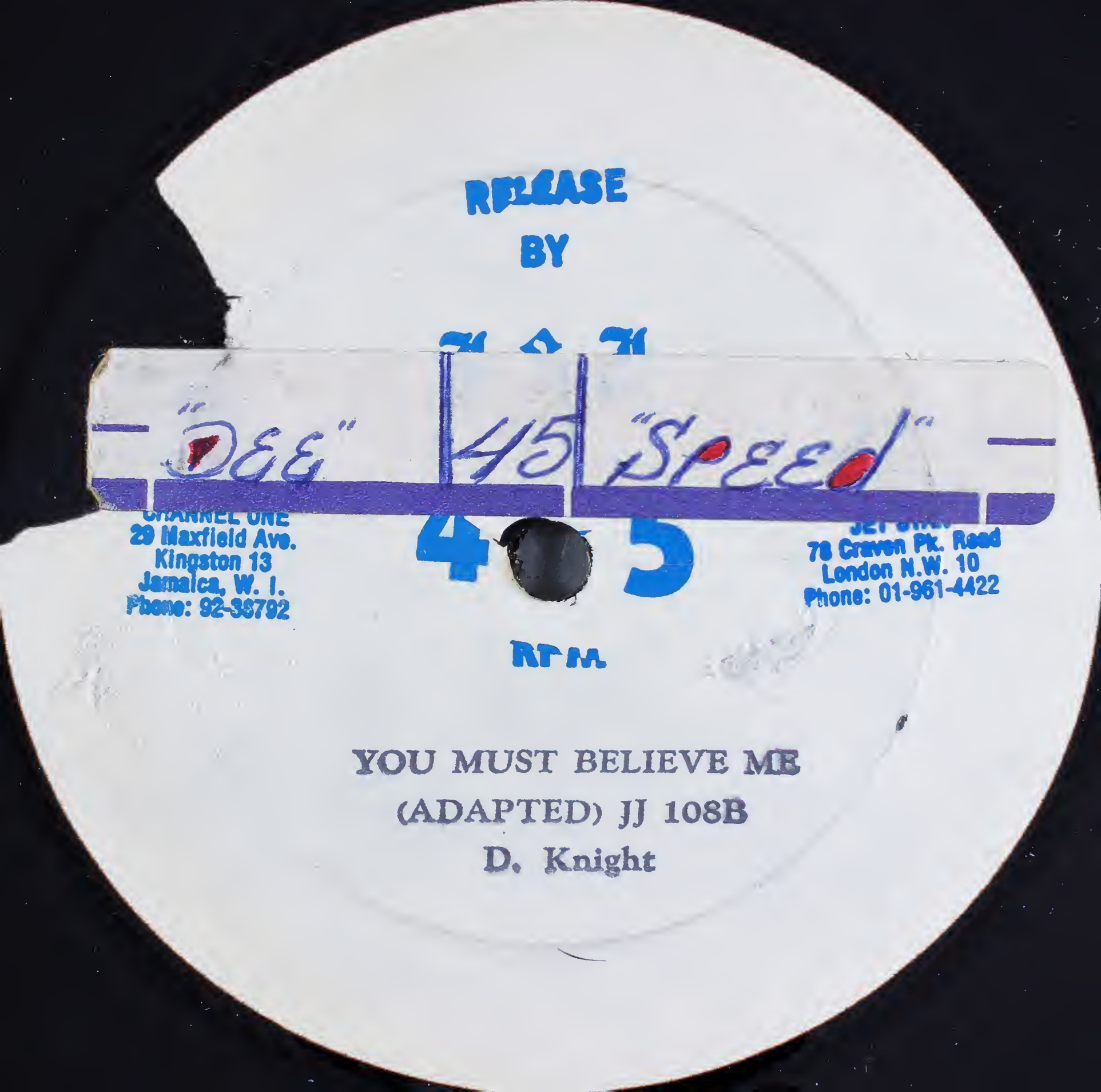
2) Fanny Berman The Bride (2:32)

3) The Dog Night (5:12)
   a. The Blackmailer

4) Computer Bigshot (9:03)

All selections written and
performed by Betty Walker
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Brooklyn, N. Y. 11213
Phone: 212-773-1100
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CHANNEL ONE
29 Maxfield Ave.
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Distr. In London
JET STAR
78 Craven Pk. Road
4 5
"DEE" 45 "SPEED"
I AM GONNA FALL IN LOVE
(ADAPTED) JJ 108A
Tinga Stewart


RELEASE
BY
"DEE" 45 "SPEED"
CHANNEL ONE
29 Maxfield Ave.
Kingston 13
Jamaica, W. I.
Phone: 92-36792
45
78 Craven Pk. Road
London N.W. 10
Phone: 01-961-4422
RPM.
YOU MUST BELIEVE ME
(ADAPTED) JJ 108B
D. Knight

GEMINI

Produced by
L. Campbell &
Brian Thomas
For Suner Records
3432 Boston Road
Bronx, N.Y.
652-9869

ST 001
45 RPM
(DISCO)
SIDE B

EXPERIENCE LOVER

(Sax Version)

(J. WILSON)

ERNEST WILSON

Published by
Copy Control

JENNIFER LOPEZ
Hold It Don't Drop It

Epic

33 1/3 RPM



Side A
88697153981
XXS 715398 A

1. **Main** (3:57)

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DEMONSTRATION-NOT FOR SALE

JENNIFER LOPEZ
Hold It Don't Drop It

Epic

33 1/3 RPM



Side B
88697153981
XXS 715398 B

1. **Instrumental** (3:58)
2. **Acappella** (3:26)

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DEMONSTRATION-NOT FOR SALE


CUSTOM FIDELITY
CFS 2036
THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046
THE YALE UNIVERSITY BAND
Keith Wilson - conductor
in New Haven, England & Belgium
SIDE 1
1 OVERTURE TO "CANDIDE" (Leonard Bernstein)
2. THEME & VARIATIONS / OP. 43a (Arnold Schoenberg)
3 CANTO CANTABILE FOR SOPRANO & BAND - Yehudi Wyner, conductor; Susan Davenny Wyner, soprano
4. HANDS ACROSS THE SEA (John Phillip Sousa)


CUSTOM
FIDELITY
CFS-3035
THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046
THE YALE
UNIVERSITY BAND
Keith Wilson - conductor
in New Haven, England &
Belgium
SIDE 2
1. DIVISIONS (Justin Connolly)
2. TRIPLE CONCERTO FOR
FRENCH HORN, PIANO,
DRUMS and BAND (Willie
Ruff, Dwike Mitchell, and
Max Roach)

BROXTON/stereo

THE HELMUT LICHT QUARTET WITH QUEEN COLEMAN

Stereo

Side A
27957

1. LINGO
2. THAT'S YOU
3. MAKE A FRIEND TODAY
4. VERA
5. COME ON SUN

BROXTON/stereo

THE HELMUT LICHT QUARTET WITH QUEEN COLEMAN

Stereo



Side B
27958

1. COME, LOOK AT THE RAINBOW
2. WIPE THE DUST
3. I'M READY
4. NO FISH TODAY
5. ABOUT RUMORS


WARWICK
"THE EGGHEAD AND I"
W 2024
XTV 65730
Side 1
60-Z-7
1. FRANCIS SCOTT KEY & PUBLISHER
2. CUSTERS LAST STAND
3. SENATE INVESTIGATION ON PAYOLA
4. CHARLTON HESTON PHONE CALL
5. MADISON AVENUE PRAYER
6. SICK COMIC WITH SHOW BIZ PHSYCHIATRIST
(All Material Written By Danny Davis)
DANNY DAVIS AND
FRANK D'AMORE
WARWICK RECORDS—A DIVISION OF UNITED TELEFILMS RECORDS INC.—MADE IN U.S.A.


WARWICK
"THE EGGHEAD AND I"
W 2024
XTV 65731
Side 2
60-Z-8
7. THE SOVIET HEAVEN
8. ROCKEFELLER'S COUSIN'S CLUB
9. BEN HUR & BOOKIE
10. 1st ELECTION IN AMERICA (WASHINGTON)
11. COFFEE SHOP & BEATNIK
12. LIVINGSTON & STANLEY
13. IF CRIME WAS RUN LIKE SHOW BUSINESS
(All Material Written By Danny Davis)
DANNY DAVIS AND
FRANK D'AMORE
WARWICK RECORDS—A DIVISION OF UNITED TELEFILMS RECORDS INC.—MADE IN U.S.A.

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Adiós
MIGUEL

1.-**LA FLOR DE LA CANELA** 2:35
(Chabuca Granda)

PROFONO INTERNACIONAL INC

PI-3117

33⅓ R.P.M.
stereo
LADO A

Una Produccion:
Padosa, Inc.



2.-**CUANDO PASARA** 3:47
(J. Seijas / L. G. Escolar)

3.-**QUIERO ROCK** 2:34
(J. Seijas / C. Villa / A. Monroy)

4.-**ME VOY A ENAMORISCAR** 3:06
(Juán Pardo)

5.-**NO ME OLVIDES** 3:27
(Marilyn Pagán)

6.-**TU TE IMAGINAS** 3:14
(A. Monroy / C. Villa / E. Diaz)

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Adiós
MIGUEL

1.-CIELITO LINDO 2:18
(D. R.)



PI-3117

33⅓ R.P.M.
stereo
LADO B

Una Produccion:
Padosa, Inc.

2.-BAILEMOS EN EL MAR 3:13
(C. Villa / E. Diaz)

3.-ROCK EN LA T.V. 3:12
(C. Villa / E. Diaz)

4.-XANADU 3:22
(Jeff Lynne)

5.-ES POR AMOR 3:44
(J. Seijas / C. Villa / E. Guerin)

6.-A VOLAR 4:13
(A. Monroy / C. Villa / E. Diaz)

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PRAISE RECORDS

"BY HIS SPIRIT"

Bishop Charles Watkins
& the Pentecostal Mass
Concert Choir

STEREO
071179



Side One
Produced by
JERRY THOMAS

1. **He Means So Much To Me 7:14**
2. **Because I Know His Name 4:42**
3. **Wonderful Peace 3:10**

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PRAISE RECORDS

"BY HIS SPIRIT"

Bishop Charles Watkins
& the Pentecostal Mass
Concert Choir

STEREO
071179

Side Two
Produced by
JERRY THOMAS

1. He Was Wounded For Me 5:30
2. By His Spirit 2:45
3. I Love Him More Each Day 3:50
4. Bless The Lord 6:10

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THE MANY MOODS
OF
JIMMY WALTON
And His Orchestra

LP-1001
(SoN 108591)
STEREO
SIDE ONE

Arranged by Cliff Parman
Prod. & Conducted by:
Jimmy Walton

1. DOWN JAMAICA WAY--2:30—Jimmy Walton—ASCAP
2. IN THE DARK SHADOWS—2:25—
   Jimmy Walton—ASCAP
3. LINDA LOVE—2:16—Jimmy Walton—ASCAP
4. YOU MUST REALIZE—2:27—Jimmy Walton—ASCAP
5. SUNSHINE SAY YOU'LL BE MINE—2:42—
   Jimmy Walton—ASCAP
6. IT WAS TRUE—2:25—Jimmy Walton—ASCAP

WALTON RECORDS

Walton Records Productions Corp.—P.O. Box 9648—Baltimore, Maryland 21237—Mfg.—Nashville, Tenn. USA



THE MANY MOODS
OF
JIMMY WALTON
And His Orchestra

LP-1001
(SoN 108592)
STEREO
SIDE TWO

Arranged by Cliff Parman
Prod. & Conducted by:
Jimmy Walton

1. CHESAPEAKE GIRL—2:21—Jimmy Walton—ASCAP
2. SINCE WE DRIFTED APART—2:43—Jimmy Walton—ASCAP
3. ONLY YOU—2:15—Jimmy Walton—ASCAP
4. THIS WONDERFUL DREAM—2:17—Jimmy Walton—ASCAP
5. I'M A LITTLE LONELY BOY—2:20—Jimmy Walton—ASCAP
6. GUITAR BOOGIE BLUES—2:35—Jimmy Walton—ASCAP

WALTON RECORDS

Walton Records Productions Corp.—P.O. Box 9648—Baltimore, Maryland 21237—Mfg.—Nashville, Tenn. USA

HOLY CROSS SCHOOL
NEW ORLEANS, LOUISIANA

Bengal Bands, Michael J. Orkus, Director
Tiger Bands, Frank J. Mannino, Director



PRODUCTIONS
P. O. BOX 161
CHALMETTE, LOUISIANA 70043

SIDE 1
MC-2000A
(23816)
STEREO
33⅓ RPM

BENGAL STAGE BAND

Latin Lady . . . Ken Harris
Summer's Fading . . . Steve Speigle

TIGER STAGE BAND

Willow Gold . . . Sammy Nestico
Have A Funk . . . Marco Mannino
MacArthur Park . . . Stan Kenton

HOLY CROSS SCHOOL
NEW ORLEANS, LOUISIANA

Bengal Bands, Michael J. Orkus, Director
Tiger Bands, Frank J. Mannino, Director



P. O. BOX 161
CHALMETTE, LOUISIANA 70043

SIDE 2
MC-2000B
(23816)
STEREO
33⅓ RPM

TIGER CONCERT BAND

Holy Cross Victory March . . .
Rev. John F. Shea and Rev. Michael J. Shea

Eldorado . . . Sammy Nestico

Mr. Dixieland Fronts the Band . . .
John Warrington

The Music Man . . . Meredith Wilson

BENGAL CONCERT BAND

Days of Glory . . . John Cacavas



BOB ZANY
HI HOME, I'M HONEY

©℗1985 LAFF
RECORDS
Mfg. & Dist.
Worldwide by
LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA 90016

A-231
STEREO
Side One

RECORDED LIVE AT THE ICE HOUSE
PASADENA, CALIFORNIA

How You Doing?. . . Pretty Good
Fat & Poor Family
Takes Money to Make Money
Fun Things to Do
I Hit a Dog Today
Questions on My Mind
Job Applications

ALL MATERIAL WRITTEN BY: BOB ZANY
ZANY PUB CO. BMI
LAFF PUB. BMI



BOB ZANY
HI HOME, I'M HONEY

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4218 W. Jefferson Blvd.
L.A., CA 90016

A-231
STEREO
Side Two

BOB ZANY THEATRE

SUBLIMINAL SELLING* (:29) — AS THE ZANY'S TURN (INTRO & AT HOME)* (1:55) — ZANY HOME LOAN (WE GOT THE MONEY!)* (:36) — (AUNT BEA JAZZERCIZING)* (1:09) — NIXON-ZANY CAR* (:42) — (AT THE BEACH)* (1:19) — ONE-HOUR PORNOGRAPHY* (1:02) — THE ZANY ZONE* (1:40) — GUARANTEED AUTO RIP-OFF* (:60) — (AUNT BEA'S NEW UNDIES)* (1:24) — BOB ZANY SINGS THE BEST OF THE PARTRIDGE FAMILY* (1:16) — AS THE ZANY'S TURN (AT THEIR FAVORITE RESTAURANT) (:55) — PIPPI GOES TO HARLEM* (:54) — (OPIE'S RUN AWAY)* (1:17) — AS THE ZANY'S TURN (THEY GO FISHING)* (:48) — BOB ZANY'S LOVE SHORT STORY* (:49) (IN LAS VEGAS)* (1:35) — BOB ZANY FOR MILK* (:31) — (DAD COMES HOME DRUNK)* (:49)

*Recommended for Radio Play

ALL MATERIAL WRITTEN BY: BOB ZANY
ZANY PUB. CO. BMI
LAFF PUB. BMI



THE UMBRELLAS OF CHERBOURG

SIDE 1

DCS 6806 A

DON COSTA

1. SUR LES QUAIS (Along The Waterfront)
2. RECIT DE CASSARD (Watch What Happens)
3. ELISE
4. LES MATELOTS DE CHERBOURG
5. MADELEINE (Madeleine)
6. LES PARAPLUIS DE CHERBOURG
   (I Will Wait For You)

STEREO

DON COSTA RECORDS NEW YORK CITY, N.Y.



THE UMBRELLAS OF CHERBOURG

SIDE 2

DCS 6806 B

DON COSTA

1. EMILY
2. HOW TO MURDER YOUR WIFE
3. DEAR HEART
4. THE GREATEST STORY EVER TOLD
5. SYLVIA
6. GOLDFINGER

STEREO

DON COSTA RECORDS NEW YORK CITY, N.Y.

PATTI RICE

Produced by

HUGO & LUIGI

HL-69026
(HL 69-26-A)

STEREO
Side 1

H&L RECORDS

Promotional Copy

1. TIME BEFORE DAWN 2:46
   (Patti Rice)
2. BECAUSE I LOVE YOU 4:11
   (Hugo & Luigi-George David Weiss)
3. OUGHT TO BE A LAW 1:54
   (Patti Rice)
4. MOVE IN TOGETHER 3:44
   (Patti Rice)
5. GET ON HOME GIRL 4:54
   (Patti Rice)

All selections published by
Boca Music, Inc.-ASCAP

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H & L Records Corporation

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PATTI RICE

Produced by

HUGO & LUIGI

HL-69026
(HL-69-26-B)

H&L RECORDS

Promoitonal Copy

STEREO
Side 2

1. HELL HAS NO FURY 4:58
   (Patti Rice)
2. CAN'T HELP FALLING IN LOVE 3:36
   (Hugo & Luigi-George David Weiss)
   Gladys Music, Inc.-ASCAP
3. ORPHAN 3:23
   (Patti Rice)
4. SAXOPHONE JONES 2:57
   (Hugo & Luigi-George David Weiss)
5. NEAR TO ME 4:01
   (Patti Rice)

All selections published by Boca Music, Inc.-ASCAP, except as noted.

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Music From The Original Sound Track
Metro-Goldwyn-Mayer Presents
Peter Glenville's Production
THE COMEDIANS
MCA RECORDS
MCA-25002
MCA 5336
SIDE 1
1. MAIN TITLE 3:05 ASCAP
2. MADAME L'AMBASSADRICE 2:48 ASCAP
3. PORT-AU-PRINCE 2:15 ASCAP
4. I AM THE HAITIAN FLAG 2:02 ASCAP
5. AT THE COLUMBUS STATUE 3:24 ASCAP
6. THE VOODOO TEMPLE 3:26 ASCAP
PRODUCED BY PETE SPARGO
Music Composed and Conducted
by Laurence Rosenthal
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


Music From The Original Sound Track
Metro-Goldwyn-Mayer Presents
Peter Glenville's Production
THE COMEDIANS
MCA RECORDS
MCA-25002
MCA 5337
SIDE 2
1. ARREST AT DAWN 1:20 ASCAP
2. THE BLUE GUEST-ROOM 4:56 ASCAP
3. THE TONTONS MACOUTE 2:11 ASCAP
4. OPERATION JONES 1:47 ASCAP
5. IN THE NIGHT WATCHES 4:03 ASCAP
6. DEPARTURES 3:13 ASCAP
PRODUCED BY PETE SPARGO
Music Composed and Conducted
by Laurence Rosenthal
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


BREAKS & ACCAPELLAS
VOL. 1
HR 008
side A
side B
1. Ass Me
2. Good 'Ol Love
3. The End
4. No Go
5. Pick Up I
6. Pick Up II
7. Candy
8. Younglord
Accapellas
Harvey Records



LEGEND

LIVE YOUR LIFE

SIDE A



62001-1

1. LIVE YOUR LIFE
2. YOU CAN CALL ME

LEGEND

LIVE YOUR LIFE

SIDE B



62001-1

1. LIVE YOUR LIFE (MIGHTY MIGHTY MIX)
2. BEGGIN ME (LEGENDARY MIX)


PUNCLE
A
PROMO
COPY
NOT FOR SALE
ON TOP
RECORDS
CLUB 01
© © 1994 STILL ON TOP PUB. (BMI)
33 1/3 RPM
Distributed by: ON TOP RECORDS
3081 NW 27TH Street,
Miami Fl. 33142
PHONE (305) 635-5588
FAX (305) 633-7127
1. MIX IT UP 4:22
(ALBERT MOSS & CALVIN MILLS II)
2. WHAT'S MY
NAME 3:11
(ALBERT MOSS & CALVIN MILLS II)
Produced by Calvin Mills II & Carlton Mills
Executive Producers: Jose Armada Jr. &
Allen L. Johnston
Written & arrenged by:
Albert Moss & Calvin Mills II
Lyrics by: Albert Moss

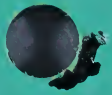

PROMO
COPY
NOT FOR SALE
PUNCLE
AL
ON TOP
RECORDS
CLUB 01
℗ © 1994 STILL ON TOP PUB. (BMI)
33 1/3 RPM
Distributed by: ON TOP RECORDS
3081 NW 27TH Street,
Miami Fl. 33142
PHONE (305) 635-5588
FAX (305) 633-7127
1. PEACE-N-DA-HOOD 3:26
(ALBERT MOSS & CALVIN MILLS II)
2. # 1 DJ 3:50
(ALBERT MOSS & CALVIN MILLS II)
Produced by Calvin Mills II & Carlton Mills
Executive Producers: Jose Armada Jr. &
Allen L. Johnston
Written & arrenged by:
Albert Moss & Calvin Mills II
Lyrics by: Albert Moss

DEL MORAL

A DIVISION OF DEL MORAL RECORDS INC.
236 HIGH ST., NEWARK, N. J.

MR. COUNTERPOINT

LP - 103



SIDE 1

JAZZ IMPRESSIONS

By JOHN GAMBA

1. THINGS AIN'T WHAT THEY USED TO BE
(D. Ellington) (5:38)
2. IN OTHER WORDS
(B. Howard) (6:26)
3. IN A SENTIMENTAL MOOD
(D. Ellington) (5:41)
4. YESTERDAYS
(J. Kern) (5:25)

DEL MORAL

A DIVISION OF DEL MORAL RECORDS INC.
236 HIGH ST., NEWARK, N. J.

MR. COUNTERPOINT

LP - 103

SIDE 2

JAZZ IMPRESSIONS
By JOHN GAMBA

1. GREEN DOLPHIN STREET
(B. Kaper - N. Washington) (5:17)
2. WAIT TIL YOU SEE HER
(M. Dennis) (5:04)
3. LULLABY OF THE LEAVES
(P. Petkjer - J. Young) (4:26)
4. SECRET LOVE
(S. Fain) (4:30)



STEREO

SIDE 1

DGT 1026

Peters International

FIESTA

MANUEL AND THE MUSIC OF MOUNTAINS

1. GRANADA
2. IN A LITTLE SPANISH TOWN
3. THE DONKEY SERENADE
4. RISE
5. MUSIC BOX DANCER
6. MEXICAN WHISTLER

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STEREO

SIDE 2

DGT 1026



International

FIESTA

MANUEL AND THE MUSIC OF MOUNTAINS

1. FIESTA
2. YOU BELONG TO MY HEART
3. BEHIND THE MASK
4. HOORAY! HOORAY!
5. RAMONA
6. TZENA, TZENA, TZENA

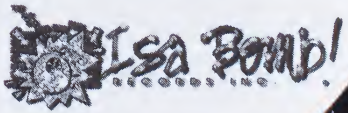
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PAKALOLO
KRAZY

PAKALOLO

SIDE A

1. Ainta Man (Radio)
2. Ainta Man (Club)
3. Ainta Man (Ins.)



ISA 12IN00709
Produced by Lewis Bryant/Fifalow
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Fifalow Productions /ASCAP

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PAKALOLO
KRAZY

PAKALOLO

SIDE B

1. Not My Dawgz (Radio)
2. Not My Nigga (Club)
3. Not My Dawgz (Ins.)
4. Not My Dawgz (Acc.)

ISA 12IN00709
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BENSON

℗ ©1990 The Benson Company

BILLY & SARAH GAINES

BGO-5985
Producer:
Dan Cleary



From The Album
"Friends Indeed"
RO-2617

COMPROMISE
FEATURING COMMISSIONED 4:19
Publisher: Billy Gaines / LCS Songs (A div. of Lorenz Creative Services, Inc.) / ASCAP / Pamela Kay Music / ASCAP

A FRIEND INDEED 4:50
Publisher: Billy Gaines / LCS Songs (A div. of Lorenz Creative Services, Inc.) / ASCAP / Pamela Kay Music / ASCAP

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WONDERLAND®



LP 198 A
SIDE 1

INDOOR PLAY FOR A RAINY DAY

The Golden Singers & Orchestra. Prod. by Ralph Stein.

NICK-NACK PADDY WHACK
YOU TURN FOR SUGAR AND TEA
AS I WAS WALKING
POPOCATEPETELING
FOLLOW THE LEADER
BUTTON BUTTON

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WONDERLAND®



LP 198 B
SIDE 2

INDOOR PLAY FOR A RAINY DAY

The Golden Singers & Orchestra. Prod. by Ralph Stein.

SIMON SAYS — MUSICAL CHAIRS
LAVENDER'S BLUE
PUT YOUR FINGER IN THE AIR
DANCE AROUND
PRETTY AND SHINY O
RAIN RAIN GO AWAY
ITS' RAINING, ITS' POURING
MARCH WINDS AND APRIL SHOWERS
HAIL, HAIL THE GANGS ALL HERE

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purple pyramid

STEREO

NEKTAR

MAGIC IS A CHILD

CLP 0644-1



SIDE 1

33 1/3 RPM

1. AWAY FROM ASGARD 5:32
(D. Moore-R. Howden-T. Freeman-D. Nelson-S. Barth)

2. MAGIC IS A CHILD 4:01
(D. Moore-R. Howden-T. Freeman-D. Nelson-S. Barth)

3. EERIE LACKAWANNA 3:30
(D. Moore-R. Howden-T. Freeman-D. Nelson-S. Barth)

4. MIDNITE LITE 4:26
(D. Moore-R. Howden-T. Freeman-D. Nelson-S. Barth)

5. LOVE TO SHARE (KEEP YOUR WORRIES BEHIND YOU) 4:07
(D. Moore-R. Howden-T. Freeman-D. Nelson)



purple pyramid

STEREO

NEKTAR

MAGIC IS A CHILD

CLP 0644-1

SIDE 2

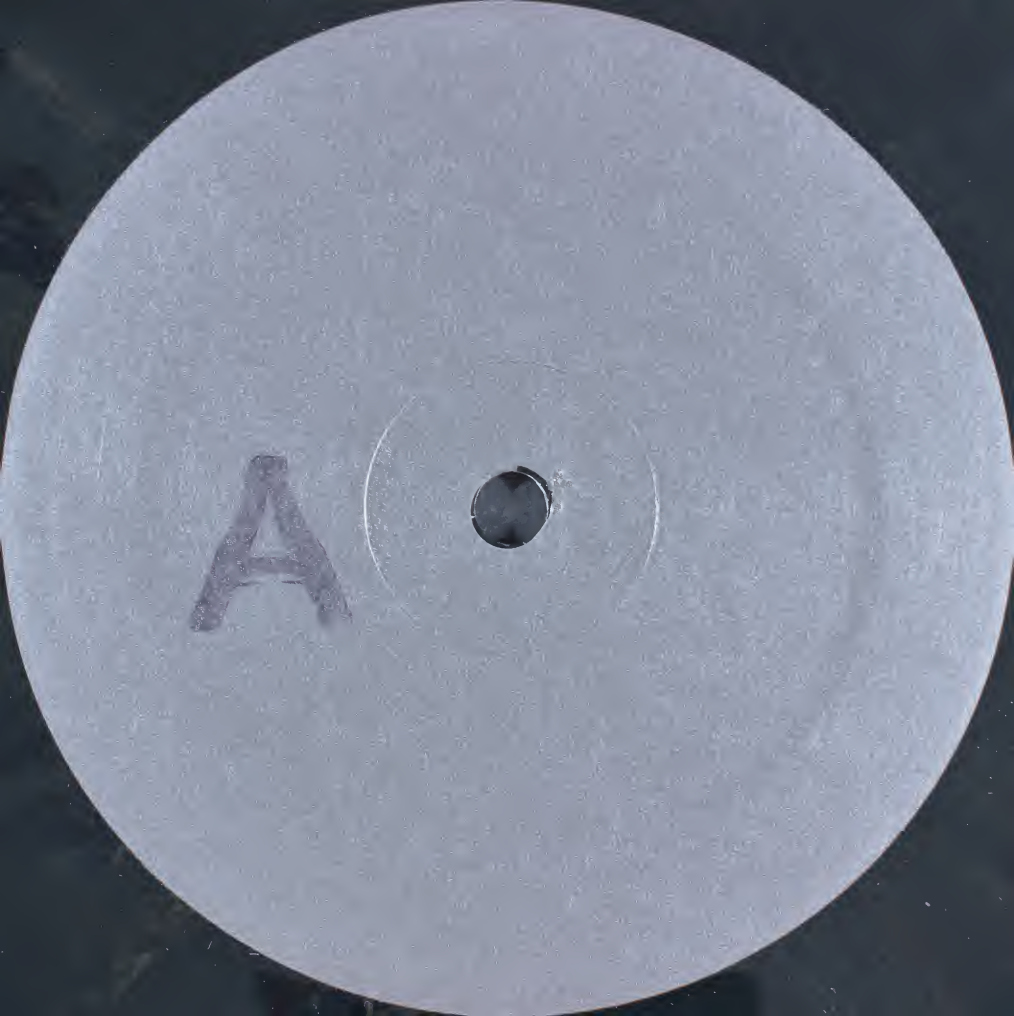
33 1/3 RPM

1. TRAIN FROM NOWHERE 4:15
(D. Moore-R. Howden- T. Freeman- D. Nelson)

2. LISTEN 6:04
(D. Moore-R. Howden-T. Freeman-D. Nelson-R. Albrighton)

3. ON THE RUN (THE TRUCKER) 4:44
(D. Moore-R. Howden-T. Freeman-D. Nelson)

4. SPREAD YOUR WINGS 4:48
(D. Moore-R. Howden-T. Freeman-D. Nelson)


A


B

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REGGAE FOR EVER — VOL. 1

STEREO
ROCSTO LP 101

SIDE A

IS MY LOVE TOO LATE — HONEY BOY
SHARE YOUR LOVE WITH ME — OWEN GRAY

ROCK STONE

WHITE SHADE OF PALE — PAT KELLY
LET ME GO GIRL — ERIC DONALDSON
PURE LOVE — SONIA SPENCE
YOUNG LOVE — CORNELL CAMPBELL

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REGGAE FOR EVER — VOL. 1

STEREO
ROCSTO LP 101

SIDE B

TONIGHT I CELEBRATE MY LOVE — BILL CAMPBELL-VALERIE HARRISON
SECRET ADMIRER — GEORGE WRIGHT



MEMORIES ARE MADE OF THIS — JACKIE EDWARDS
GONNA TAKE A MIRACLE — KEN BOOTHE
ONE AND ONLY LOVER — CORNELL CAMPBELL
JUST MY IMAGINATION — CORNELL CAMPBELL

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SNOWFLAKE
Records

A
WAYNE STIERLE
PRODUCTION

1002-A

1. HERE IN MY HEART—ZIRKONS
2. YOU WERE MINE—RITUALS
3. LOVERS QUARREL—JOEL & CONCHORDS
4. WHEN YOU WISH UPON A STAR—CHANTONS
5. MAY I—NEW COUNT FIVE
6. LORRAINE—AUTUMNS
7. CHANT OF THE ISLES LOUAIRES
8. SOFT & SWEET—VERSAILLES
9. WHEN YOU DANCE—CHANTONS
10. SILOUHETTES—RITUALS

SNOWFLAKE
Records

A
WAYNE STIERLE
PRODUCTION

1002-B

1. HAPPY TEENAGER—5 SHARKS
2. I WANT A GIRL—NEW COUNT FIVE
3. MY GIRLFRIEND—FORMATIONS
4. GEE, BUT I'M LONESOME—5 CHANCELLES
5. OH YES (I DO BELIEVE)—LOUAIRES
6. ONE SUMMER NIGHT—JOEL & CONCHORDS
7. I LOVE YOU—FORMATIONS
8. IF YOU WERE GONE FROM ME—LYNETTES
9. I NEED YOU—CROWNS
10. IT'S GROWING—NEW COUNT FIVE

SUTTON

HI-FIDELITY NON-BREAKABLE

33⅓ RPM LONG PLAYING RECORD

RITMA DE LOS TANGOS



HI-FIDELITY

1. ESTRELLITA
2. CHE MI AMIGO
3. ADIOS MUCHACHOS
4. EL CHOCLO
5. TU

SU 107-A

SUTTON

HI-FIDELITY NON-BREAKABLE

33⅓ RPM LONG PLAYING RECORD

RITMA DE LOS TANGOS



HI-FIDELITY

1. LA PALOMA
2. IRRESISTIBLE
3. DEN GEOSO
4. LA CUMPARSITA
5. TANGO ESPANOL

SU 107-B


top hits
CHUCHO AVELLANET
FUP
TH-AMF 2204
℗ 1982
LADO A
33 1/3 rpm
STEREO
NO VOLVERE A HABLAR DE AMOR
(R. Seff-T. Seff-Adap. Cast. C. Norea)
AL FRIO DEL TELEFONO
(J. C. Noroña)
CAZADOR CAZADO
(Cheo Zorrilla)
MI AMOR ES COSA DE VERANO
(H. Lanzi-M. Tottis)
CON LAS MANOS VACIAS
(A. Cortez-J. F. Dicenta)
TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016


top hits
CHUCHO AVELLANET
FUP
TH-AMF 2204
℗ 1982
LADO B
33 1/3 rpm
STEREO
ABEJA REINA
(K. Clave)
Y VERAS...
(J.C. Noroña)
SE LO VOY A DECIR
(Cheo Zorrilla)
LA TAZA DE CAFE
(Tito Fernandez)
CANTAME UNA MELODIA
(Raffi Monclova)
TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016


Ansonia
JULITO RODRIGUEZ
Y SU TRIO
(JULITO-TATIN VALE-RAPHAEL SCHARRON)
SALP 1283
STEREO
SIDE 1
(SRP 280)
1. EL ALMANAQUE - Bolero
(Julito Rodriguez Reyes)
2. GOTITAS DE DOLOR - Bolero Mambo
(Julito Rodriguez Reyes)
3. POBRECITA - Bolero
(Alexis Brau)
4. EL ECO Y EL CARRETERO - Guajira
(Paul Marquez-Claudio Ferrer)
5. TORNA SORRENTO - Bolero
(De Curtis)
6. DELINCUENTE - Bolero
(Julito Rodriguez Reyes)
MADE IN U. S. A.


Ansonia
JULITO RODRIGUEZ
Y SU TRIO
(JULITO-TATIN VALE-RAPHAEL SCHARRON)
SALP 1283
STEREO
SIDE 2
(SRP 281)
1. MAR Y CIELO - Bolero
(Julito Rodriguez Reyes)
2. SUEÑA CON MIS BESOS - Vals
(Tatín Vale)
3. QUE LINDA ERES - Bolero
(Juan Ramón Balseiro)
4. LA MUCHACHA DE OJOS NEGROS - Mapeyé
(Juan V. Torrealba-German Fleitas Beroes)
5. CIEGAMENTE - Bolero
(Julito Rodriguez Reyes)
6. FRENESI - Bolero
(Alberto Dominguez)
MADE IN U. S. A.



STELLA MUSIC CO. INC., P.O. BOX 84, HILLSIDE, N.J.
THIS IS A COMPATIBLE RECORD - MONAURAL & STEREO

Bernie Witkowski & His Orch.

S-LP 935
HI-FI MONAURAL & STEREO
(BMI)

Side 1

33⅓ R.P.M.

1. CHICKEN HOP POLKA - Instrumental
(Bernie Wyte)
2. BRUNETTE POLKA - Instrumental
(Bernie Wyte)
3. MEDLEY OF KISSES OBEREK - Instrumental
(Bernie Wyte)
4. LIVING DOLL POLKA - Instrumental
(Bernie Wyte)
5. POLISH WEDDING POLKA
Vocal Marianne Golema
(S. Przasnyski)
6. TANGO IN THE MOONLIGHT - Inst.
(Bernie Wyte)



STELLA MUSIC CO. INC., P.O. BOX 84, HILLSIDE, N.J.
THIS IS A COMPATIBLE RECORD - MONAURAL & STEREO

Bernie Witkowski & His Orch.

S-LP 935
HI-FI MONAURAL & STEREO
(BMI)

Side 2

33⅓ R.P.M.

7. GRANDMA'S POLKA - Instrumental
(Bernie Wyte)
8. OBEREK IN THE COUNTRY - Instrumental
(Bernie Wyte)
9. LITHUANIAN WEDDING POLKA - Instrumental
(Bernie Wyte)
10. KOPY KAT OBEREK - Instrumental
(Bernie Wyte)
11. THE LITTLE WALTZ - Instrumental
(Bernie Wyte)
12. HUNGARIAN KISSES
CZARDAS - Instrumental
(Bernie Wyte)



DON HO Presents
THE ALIIS
THAT LOVIN' FEELIN'
Produced by Sonny Burke

reprise: ®

R 6225
(10,589)

SIDE 1

1. YOU'VE LOST THAT LOVIN' FEELIN'
   (Spector-Mann-Weil)
2. SUNSET & MOONRISE
   (Keith-Bergman-Luboff)
3. MY TANE (MY MAN)
   (Goupil-Gump-Noble)
4. MAKIN' WHOOPEE!
   (Kahn-Donaldson)
5. THE SHADOW OF YOUR SMILE
   (Love Theme From "The Sandpiper")
   (Mandel-P.F. Webster)
6. RAINBOW TREE
   (Lindsay-Shane)

MONO

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.



DON HO Presents
THE ALIIS
THAT LOVIN' FEELIN'
Produced by Sonny Burke

reprise: ®

R 6225
(10,590)

SIDE 2

1. KUU IPO HE'E PUE ONE
   (Stewart-Kalapana)
2. (Theme From) ZORBA THE GREEK
   (Theodorakis-Stillman)
3. FROM NIKKI'S GARDEN
   (Dane-Carmichael)
4. THAT'S HOW THE STORY GOES
   (McVay-Gilbert)
5. A ROOM WITHOUT WINDOWS
   (Ervin Drake)
6. THE JOKER
   (Bricusse-Newley)

MONO

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

MARK 56
RECORDS

JUNGLE JIM

Produced by
George Garabedian



SIDE 1
604-A

ORIGINAL RADIO BROADCAST

"Adventure No. 1"

℗ 1973 MARK 56 Records
© 1973 King Features Syndicate
Not licensed for radio broadcast



JUNGLE JIM

Produced by
George Garabedian

SIDE 2
604-B

ORIGINAL RADIO BROADCAST

"Adventure No. 2"

℗ 1973 **MARK** 56 Records
© 1973 King Features Syndicate
Not licensed for radio broadcast

YOU CAN CALL ME RAY.

RADIO

you can call Ray
for info, interviews
or just to say "hi."

CALL COLLECT AT 213-858-7174

D.J. ONLY

36243


SIDE A
RAY GOMEZ
MAKE YOUR MOVE
(RAY GOMEZ)
PRODUCED BY RAY GOMEZ
DEMONSTRATION NOT FOR SALE
Columbia
COLUMBIA
℗ 1980 CBS INC.
AS 780 4:28
XSS 167229
"COLUMBIA," ARE TRADEMARKS OF CBS, INC.


SIDE B
RAY GOMEZ
WEST SIDE BOOGIE
(RAY GOMEZ)
PRODUCED BY RAY GOMEZ
DEMONSTRATION NOT FOR SALE
Columbia
COLUMBIA
℗ 1980 CBS INC.
AS 780 5:41
XSS 167230
"COLUMBIA," ARE TRADEMARKS OF CBS, INC.

LATIN X-PRESS

SIDE ONE



XL-1

1. **The Latin House Of "X" 128 BPM (13:52)**
   Various Titles & Artists
   Remix and Additional Production by Rob Razor

LATIN X-PRESS

SIDE TWO

XL-1

1. **Sueno Contigo (Dreamin Of You) 128 BPM (5:29)**
   Performed by Ilegales
   Used courtesy of BMG Latin
   Remix and Additional Production by Sergio Silva
2. **Vaya Mi Gente 128 BPM (7:33)**
   Performed by Juzt 2 Bros.
   Used courtesy of Cutting Records
   Remix and Additional Production by Rob Razor

LATIN X-PRESS

SIDE THREE



XL-1

1. **Toro Mata 127 BPM (7:04)**
   Performed by Angel Clivilles
   Used courtesy of H.O.L.A. Recordings L.L.C.
   Remix and Additional Production by Rob Razor

2. **RUMBA 127 BPM (7:18)**
   Performed by D'Mingo
   Used courtesy of H.O.L.A. Recordings L.L.C.
   Remix and Additional Production by Rob Razor

LATIN X-PRESS

SIDE FOUR **XL-1**

1. **Carnival De Paris 135 BPM (5:35)**
   Performed by Dario G
   Used courtesy of Kinetic / Reprise Records
   Remix and Additional Production by Steve Dupont
2. **Maria 127 BPM (7:27)**
   Performed by Ricky Martin
   Used courtesy of Columbia Records
   Remix and Additional Production by Steve Dupont

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BABY D

"I'M BOUT MONEY"



KOCH records

SIDE A

1. CLEAN 2. DIRTY 3. INSTRUMENTAL

Produced By: DJ Montay

M. Humphrey (Top Quality Publishing, BMI) D. Jenkins (Top Quality Publishing, BMI)
H. Simmons (Top Quality Publishing, BMI) A. Platt (Top Quality Publishing, BMI)
K. Roberson (Top Quality Publishing, BMI) F. Shahid (Oomp Camp Music, ASCAP)
J. Williams (Oomp Camp Music, ASCAP)

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BABY D

"I'M BOUT MONEY"



KOCH records

SIDE B

1. ACAPELLA CLEAN 2. ACAPELLA DIRTY

Produced By: DJ Montay

M. Humphrey (Top Quality Publishing, BMI) D. Jenkins (Top Quality Publishing, BMI)
H. Simmons (Top Quality Publishing, BMI) A. Platt (Top Quality Publishing, BMI)
K. Roberson (Top Quality Publishing, BMI) F. Shahid (Oomp Camp Music, ASCAP)
J. Williams (Oomp Camp Music, ASCAP)

MAX MINNELLI

FRESH 2 DEF

-YOU KNOW HOW I DO IT-

KOCH records

SIDE A

1. CLEAN 2. DIRTY 3. INSTRUMENTAL

Written By- N. Perez, C.Roussel

Published By- Amaya Sofia Publishing (ASCAP) Music In Autumn (ASCAP)

Produced By- Happy Perez

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MAX MINNELLI

BEAT IT UP

FT. RENO

KOCH records

SIDE B

1. CLEAN 2. DIRTY 3. INSTRUMENTAL

Written By- R. Atkins, C. Roussel

Published By- Atkin Badd Publishing (ASCAP) Music In Autumn (ASCAP)

Produced By- Russell Lee

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SONNY RICH

Keeplock Ent
110 W. 9th St. #363
Wilmington, DE 19801
(718) 807-7432

Red I.D. Mgmt
Kiazer Sosay
(301) 326-5680

"STUNNERS"

ENTERTAINMENT

SIDE A

STUNNERS (clean)
STUNNERS (instrumental)
STUNNERS (acapella)

www.myspace.com/sonnyrich704
www.keeplockent.com

SONNY RICH

Keeplock Ent.
110 W. 9th St. #363
Wilmington, DE 19801
(718) 807-7432

Red I.D. Mgmt
Kiazer Sosay
(301) 326-5680

"STUNNERS"

SIDE B

STUNNERS (dirty)
STUNNERS (instrumental)
STUNNERS (acapella)

ENTERTAINMENT

www.myspace.com/sonnyrich704
www.keeplockent.com

REMO

R

RAY MARCOS and THE PAXTONS

STEREO

SIDE 1

33 1/3 R. P. M.

1–FORTHE GOOD TIMES
2–BUT FOR LOVE I'D BE GONE
3–MAKE IT EASY ON YOURSELF
4–PROUD MARY
5–SINCE I FELL FOR YOU

REMO

R

RAY MARCOS and THE PAXTONS

STEREO

SIDE 2

33 1/3 R. P. M.

1–THE GREEN GREEN GRASS OF HOME
2–TAKE THE RIBBON FROM YOUR HAIR
3–CANDIDA
4–I DON'T KNOW WHAT TO
DO WITH MYSELF
5–WE'VE ONLY JUST BEGUN

MERCURY

FOLK DANCES OF THE PROVINCES

TONIN TROUPEL
And His Ensemble

A Custom High Fidelity Recording

1. LOS POUMOS—LA BOURREE DE ROYAT—3:34
2. LA CATI—CABRET WALTZ—3:14
3. LO FILHO DEL POYSON—2:34
4. LO CRUZADO—2:36
5. MEDLEY OF MARCHES—3:10:
   The Marriage Of Rosetta
   Marion Under An Apple Tree
   Sing To Pass The Time Away
   Digue Jioneto
   Yoyette
6. LOU BAILERO—3:35

MG-20338 A

LONG PLAYING MICROGROOVE

MERCURY

FOLK DANCES OF THE PROVINCES

TONIN
TROUPEL
And His Ensemble

A Custom
High
Fidelity
Recording

1. LO MORIANNO—LA PLANESE—2:47
2. THE NUTCRACKER—LO POTSOUNAIRE—1:58
3. LOU COUCUT—2:35
4. EN CARLADES—2:16
5. LA MORIDON COTET LA LANGEACOISE—1:41
6. MEDLEY OF BOURREES—2:41

MG-20338 B

LONG PLAYING MICROGROOVE

COLUMBIA

ROBERTO CARLOS

BRAZIL'S TOP TEEN STAR

RADIO STATION COPY - NOT FOR RESALE

EX 5166

SIDE 1

XLP 112894

1. COIMBRA 2:38
2. O VELHO HOMEM DO MAR 1:54
3. ROSINHA 2:45
4. O FEIO 2:25
5. SORRINDO PARA MIM 2:44
6. QUERO QUE VA TUDO PRO INFERNO 3:56

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

ROBERTO CARLOS

BRAZIL'S TOP TEEN STAR

RADIO STATION COPY - NOT FOR RESALE

EX 5166

SIDE 2

XLP 112895

1. QUIERO ME CASAR CONTIGO 2:27
2. GOSTO DO JEITINHO DELA 2:42
3. EU TE ADORO MEU AMOR 2:36
4. ESCREVA UMA CARTA MEU AMOR 2:26
5. NAO E PAPO PRA MIM 2:06

®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

Jay Arrigo & Friends
SOUNDS: LIKE FUN

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AVI 8624
SIDE A
STEREO
33 1/3 RPM

Producers:
Stargaze, Ltd.
Arranged/
conducted by
Jay Arrigo
Engineer:
John Rosenthal

1. LIKE FUN — 4:23
(Jay Arrigo) Synergy Music
2. LIKE LOVE — 4:22
(Jay Arrigo) Synergy Music
3. FORAY — 4:49
(Jay Arrigo) Synergy Music
4. HERE'S THAT RAINY DAY — 5:15
(Jay Arrigo) Synergy Music

Distributed by MCA Distributing Corp., 70 Universal City Plaza, Universal City, CA 91608

Jay Arrigo & Friends
SOUNDS: LIKE FUN

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AVI 8624
SIDE B
STEREO
33 1/3 RPM

Producers:
Stargaze, Ltd.
Arranged/
conducted by
Jay Arrigo
Engineer:
John Rosenthal

1. DOWN & FUNKY — 3:59
(Jay Arrigo) Synergy Music
2. STELLA BY STARLIGHT —5:48
(Washington/Young) Famous Music Corp.
3. ETHERIC WAVES — 3:40
(Jay Arrigo) Synergy Music
4. HERE & NOW — 3:10
(Jay Arrigo) Synergy Music
5. JAYWALKIN' — 4:05
(Jay Arrigo) Synergy Music

Distributed by MCA Distributing Corp., 70 Universal City Plaza, Universal City, CA 91608

DANCE THE GREEK LABS

PA RECORDS

1051-A

B.M.I.
P.A. Publishing, Inc.
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SIDE ONE

		Time
1.	E MODISTRES — Syrto	3:11
2.	TO MARLIOLIKO — Tsamiko	2:14
3.	E GALIANDRA — Kalamatiano	2:23
4.	VLAHOKERIASIOTIKO TSAMIKO	2:52
5.	NISSIOTIKA SYRTA	2:23
6.	BERATI — Kalamatiano	1:55

DANCE THE GREEK LABS

PA RECORDS

1051-B



B.M.I.
P.A. Publishing, Inc.

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SIDE TWO

		Time
1.	MEKAPSES — Kalamatiano	2:19
2.	MIA ROUMELIOTISSA — Tsamiko	2:09
3.	STA TSANDIRIA — Kalamatiano	2:31
4.	O ELIOS — Tsamiko	2:14
5.	VLAHA — Syrto	2:29
6.	RAST-HUZAM TAXIM	3:56



ATSUMHILL RECORDS

Singing Seaman From Summerhill

Tim Arkansaw

Atsum-697
Side 1
Z4RM-6511
776S-6511

Full Color
Fidelity
33 1/3 RPM

1. **Her Lover Is A Seaman**
(E. Hudgons) (Atsumhill-B.M.I.) - 2:10
2. **Seamen's Rag** (E. Hudgons) (Atsumhill-B.M.I.) - 2:30
3. **Beneath The Georgia Skies**
(E. Hudgons) (Atsumhill-B.M.I.) - 2:40
4. **Humpty Dumpty Boogie**
(E. Hudgons) (Atsumhill-B.M.I.) - 2:25
5. **Find** (E. Hudgons) (Atsumhill-B.M.I.) - 2:20
6. **I Like (Instrumental)**
(E. Hudgons)
(Atsumhill-B.M.I.) - 2:00

ATSUMHILL RECORDS

Singing Seaman From Summerhill

Tim Arkansaw

Atsum-697-A
Side 2
Z4RM-6512
776S-6511



Full Color
Fidelity
33 1/3 RPM

1. Memories Of Summerhill - Part 2
(E. Hudgons) (Atsumhill-B.M.I.) - 2:00
2. Memories Of Summerhill - Part 1
(E. Hudgons) (Atsumhill-B.M.I.) - 2:15
3. Jennie Mae Jackson (Gambling Woman)
(E. Hudgons) (Atsumhill-B.M.I.) - 2:15
4. Hell Raisers Of Summerhill
(E. Hudgons) (Atsumhill-B.M.I.) - 2:57
5. Once More Before You Go (Instrumental)
(E. Hudgons) (Atsumhill-B.M.I.) - 2:05
6. It's So Easy To Dream
(E. Hudgons)
(Atsumhill-B.M.I.) - 2:30

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023

Long Playing Non-Breakable Micro Groove 33⅓ RPM

© 1977 by Folkways Records & Service Corp.
43 west 61 street NYC NY 10023 USA

GOD GUTS & GUNS

songs by JEFF AMPOLSK

SIDE 1

FD 5250 A

stereo

Band 1. Sally Sells Her Charms For Money These Days 2:53
Band 2. Basket Ball Hero 2:50
Band 3. Started Out Lonesome 4:55
Band 4. Alcohol Heaven 2:19
Band 5. Big Jim Bourgoise & Antlers Bar 4:16

mandolin and electric guitar; alan senauke;
electric guitar: bob norman; bass: jerry mitnick
guitar: jeff ampolsk.

all songs copyright © 1976 and written by
Jeff Apolsk; Low Lite Music.

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023

Long Playing Non-Breakable Micro Groove 33⅓ RPM

© 1977 by Folkways Records & Service Corp.
43 west 61 street NYC NY 10023 USA

GOD GUTS & GUNS

songs by JEFF AMPOLSK

SIDE 2

FD 5250 B

stereo

Band 1. Johnny Chash's Father 3:38
Band 2. Long Long Way to California 2:47
(Longer to Mexico)
Band 3. Mop Factory Blues 3:18
Band 4. God Guts & Guns

mandolin and electric guitar; alan senauke;
electric guitar: bob norman; bass: jerry mitnick
guitar: jeff ampolsk.

all songs copyright © 1976 and written by
Jeff Apolsk; Low Lite Music.

Violeta Carmichael

SIDE ONE
VV 1001

33⅓ RPM
STEREO

Bd. 1.	Shining Hour	3:04
Bd. 2.	When Sunny Gets Blue	5:11
Bd. 3.	Bermuda Is Another World	4:41
Bd. 4.	Close As Pages In A Book	4:47
Bd. 5.	I Should Care	3:08

℗ 1981 Vi's Voice Mfg. in U.S.A.

Violeta Carmichael

SIDE TWO
VV 1001

33⅓ RPM
STEREO

Bd. 1.	Just The Way You Are	7:37
Bd. 2.	I Just Fall In Love Again	4:10
Bd. 3.	You're Gonna Hear From Me	2:30
Bd. 4.	You're Only Someone That I Used To Love	4:37
Bd. 5.	Our Love Is Here To Stay	3:13

℗ 1981 Vi's Voice Mfg. in U.S.A.

STEREO



THE BEACH BOYS
L.A. (LIGHT ALBUM)

B0022288-01

SIDE I

1. GOOD TIMIN' 2:10 -B. Wilson - C. Wilson-
2. LADY LYNDA 3:58 -A. Jardine - R. Altbach-
3. FULL SAIL 3:28 -C. Wilson - G. Cushing-Murray-
4. ANGEL COME HOME 3:54 -C. Wilson - G. Cushing-Murray-
5. LOVE SURROUNDS ME 3:37 -D. Wilson - G. Cushing-Murray-
6. SUMAHAMA 4:28 -M. Love-

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STEREO



THE BEACH BOYS
L.A. (LIGHT ALBUM)

B0022288-01

SIDE II

1. HERE COMES THE NIGHT 10:57
   -B. Wilson - M. Love-
2. BABY BLUE 3:21 -D. Wilson -
   G. Jakobson - K. Lamm-
3. GOIN' SOUTH 3:14 -C. Wilson -
   G. Cushing-Murray-
4. SHORTENIN' BREAD 2:48
   Traditional -Adapted by B. Wilson-

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15 BIG ONES

THE BEACH BOYS

PRODUCED BY BRIAN WILSON
Engineered by Stephen Moffitt

B0022283-01

SIDE I

1. ROCK AND ROLL MUSIC (Chuck Berry) 2:26
*2. IT'S O.K. (Brian Wilson/Michael Love) 2:18
3. HAD TO PHONE YA 2:13
(Brian Wilson/Michael Love/Diane Rovell)
4. CHAPEL OF LOVE 2:34
(Jeff Barry/Ellie Greenwich/Phil Spector)
*5. EVERYONE'S IN LOVE WITH YOU (Michael Love) 2:40
6. TALK TO ME (Joe Seneca) 2:13
*7. THAT SAME SONG (Brian Wilson/Michael Love) 2:14
8. T M SONG (Brian Wilson) 1:34

* Engineered by Earle Mankey

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15 BIG ONES

THE BEACH BOYS

PRODUCED BY BRIAN WILSON

Engineered by Stephen Moffitt

B0022283-01

SIDE II

**1. PALISADES PARK (Chuck Barris) 2:29

2. SUSIE CINCINNATI (Alan Jardine) 2:55

3. A CASUAL LOOK (E. Wells) 2:43

*4. BLUEBERRY HILL 3:01
(Al Lewis/Larry Stock/Vincent Rose)

5. BACK HOME (Brian Wilson/Bob Norberg) 2:47

6. IN THE STILL OF THE NIGHT (F. Parris) 3:01

7. JUST ONCE IN MY LIFE 3:34
(Gerry Goffin/Carole King/Phil Spector)

* Engineered by Earle Mankey
** Engineered by Chuck Britz

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jammy$
RECORDS
SUPER STARS HIT PARADE VOL. 5
VARIOUS ARTISTES
JAMMYS
SIDE 1
Arranged by:
Stealie &
Cleavie
Made In
Jamaica
1. CALL ME
(Adapted)-
Ken Booth
2. DOM BASTIC
(N. Jackson)
Tiger
3. OH GIRL
(Adapted)
Colin Roach
4. HAVE FUN
(Adapted)
Thriller U
5. SO FOR YOUR LOVE
(H. Falkner) Hugo Barrington
(c)(p) 1989
Produced &
Arranged by:
Prince Jammys
Phone: 38880
Distributed by:
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138,
923-9168
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Jammy$
SUPER STARS HIT PARADE VOL. 5
VARIOUS ARTISTES
JAMMYS
SIDE 2
1. LOVE CONTRACT
(G. Isaacs)
Gregory Isaacs
2. WHO SHE LOVE (Adapted)
Coco T/Home-T/Shabba Ranks
3. BULLS' EYE (Adapted)
Brian & Tony Gold
4. POOR PEOPLE
(C. Melody/M. Bennett)
Courtney Melody
5. DIGITAL A SWING
(King Jammy/B. Dixon)C. James)
Bobby Digital
Arranged by:
Stealie &
Cleavie
Made In
Jamaica
(c)(p) 1989
Produced &
Arranged by:
Prince Jammys
Phone: 38880
Distributed by:
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138,
923-9168
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Side One
Merci! Merci!
The New Trier West High School
Recording Jazz Ensemble
European Tour – Volume One
Stereo
1. Grooviness (Ladd McIntosh) 10:19
2. Live Oak (Chico O'Farrill) 2:19
3. Do De Me (David Baker) 10:41
BR 217 A
br
Brewster Records
1822 Monroe Street, Evanston, Illinois 60202


Side Two
Merci! Merci!
THE NEW TRIER WEST HIGH SCHOOL
RECORDING JAZZ ENSEMBLE
European Tour – Volume One
Stereo
1. Mercy, Mercy, Mercy (arr. Phil Wilson) 8:16
2. Montreux Shout (William Purse) 7:27
3. Limehouse Blues (arr. Bill Holman) 6:12
BR 217 B
br
Brewster Records
1822 Monroe Street, Evanston, Illinois 60202



Sweet Pea Records • SP017

1


Sweet Pea Records • SP017
2


Polydor
YOKO ONO
45 RPM
STEREO
SIDE A
ONO
MUSIC
883 455-1
85 NP 7000
HELL IN PARADISE (Club Version) - 6:52
(Yoko Ono)
Produced by Bill Laswell and Yoko Ono
Remixed by John Luongo
Engineered by Gary Hellman
Original version from the Polydor album
422-827 530-1 Y-1
"STARPEACE"
Ono Music (BMI)
℗1985 PolyGram Records, Inc.
53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019


polydor
YOKO ONO
45 RPM
STEREO
SIDE B
883 455-1
BS
ONO
MUSIC
HELL IN PARADISE (Dub Version) - 8:25
(Yoko Ono)
HELL IN PARADISE (Single Version) - 3:34
(Yoko Ono)
Produced by Bill Laswell and Yoko Ono
Remixed by John Luongo
Engineered by Gary Hellman
Original version from the Polydor album
422-827 530-1 Y-1
"STARPEACE"
Ono Music (BMI)
℗1985 PolyGram Records, Inc.
53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

MEASURE THE VALLEYS
THE KEITH TEXTOR SINGERS

ARRANGED & COND. BY KEITH TEXTOR
PRODUCED BY SCOTT-TEXTOR PRODUCTIONS
PRODUCTION SUPERVISOR: VICTOR SACK

STEREO
ARL-7100-001

Side 1

1. MEASURE THE VALLEYS From the Broadway Musical Based on "Raisin In The Sun" - 4:43
2. RAINDROPS KEEP FALLIN' ON MY HEAD - 3:15
3. WITHOUT HER - 2:48
4. YESTERDAY - 2:49
5. WHAT THE WORLD NEEDS NOW IS LOVE - 3:00

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STEREO
ARL-7100-001

Side 2

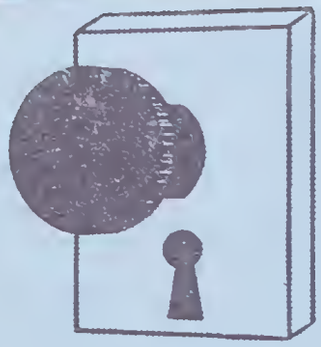


1. GAMES PEOPLE PLAY - 4:40
2. SOMETHING - 2:45
3. I'LL NEVER FALL IN LOVE AGAIN - 2:59
4. WE'RE TOGETHER - 2:45
5. A NEW GENERATION - 2:35
6. MEASURE THE VALLEYS From the Broadway Musical Based on "Raisin In The Sun" - :31

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VOX
YODEL IN HI-FI
Band 1: Das geht ins Gmüat (instrumental)
Band 2: Kuckucksjodler (without words)
Band 3: Kanari (French)
Kanari (German)
Band 4: 1/8, 1/4 und a Schaffl Wein (vocal)
VX 25.760
Side 1
Rec. in Vienna
Band 5: Mein Papagei
Band 6: Echo Jodler
Band 7: Von Luzern nach Weggis
Band 8: Gstanzln (Geh' i auffi auf'd Alma)
MARIELUISE TICHY AND
THE TWO RUDIS
VX 25.760 A
Made in U.S.A.
ULTRA HIGH FIDELITY
LONGPLAYING MICROGROOVE


VOX
YODEL IN HI-FI
Band 1: S'Zeiserle
Band 2: Zillertal
Band 3: D'Steirische Roas'
Band 4: I derf kan Buschn seh'n
(Vocal - Rudi only)
VX 25.760
Side 2
Rec. in Vienna
Band 5: Eine Lady in Tirol (German)
Band 6: Gstanzln (Da drob'n auf der Alma)
Band 7: Gejodelte Philosophie
Band 8: Sag's Jodlerisch
MARIELUISE TICHY AND
THE TWO RUDIS
VX 25.760 B
Made in U.S.A.
ULTRA HIGH FIDELITY
LONGPLAYING MICROGROOVE



Door Knob
Records

WIG-DK-
8-047-A

(GK-78-88)
Time: 2:50
℗ 1978 Door Knob
Records

DJ Copy
Stereo

Produced By:
Gene Kennedy
Chip "n" Dale Music
Pub., Inc. (ASCAP)
Surrey Music Co.
(ASCAP)

THAT WAS A SHORT FOREVER

(Frank Stanton/Arthur Kent)

MARY LOU BOGGUS

Distributed By: World International Group, Inc., 22 Music Square West, Nashville, TN. 37203

ASYLUM RECORDS



BMI
Acuff-Rose
Publications, Inc.
Intro :08
Time 2:50
Close-Cold
From The Album
"Laminar Flow"

E-46541-A
(SP)
℗ 1979 by
Asylum Records
FOR RADIO
STATION
USE ONLY
MONO

ROY ORBISON
POOR BABY

(Roy Orbison/Chris Price/Regi Price)
Produced by Clayton Ivey and
Terry Woodford of Wishbone, Inc.

Mfg by Elektra/Asylum/Nonesuch Records, 962 N La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.


ASYLUM RECORDS
10/22/79
BMI
Acuff-Rose
Publications, Inc.
Intro :08
Time 2:50
Close-Cold
From The Album
"Laminar Flow"
E-46541-A
(SP)
℗ 1979 by
Asylum Records
FOR RADIO
STATION
USE ONLY
STEREO
NEW
ROY ORBISON
POOR BABY
(Roy Orbison/Chris Price/Regi Price)
Produced by Clayton Ivey and
Terry Woodford of Wishbone, Inc.
Mfg by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.

I'LL BE WITH YOU IN APPLE BLOSSOM TIME

(Albert Von Tilzer-Neville Fleeson)



Broadway Music Corporation & Jerry Vogel Music Co., Inc.
ASCAP—2:2

6080
(45-53447)

WAYNE NEWTON

Arranged and Conducted by Jimmie Haskell

Originally released: May 1965

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

LAURA LEE

(L. Sullivan-F. Wood)



T. M. Music, Inc. & Quadric Music, Inc.
BMI—2:54

6080
(45-53324)

WAYNE NEWTON

Arranged and Conducted by Richard Wess

Originally released: May 1965

MFD BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA R.G.



AD Lib RECORDS

POP-LINE®

PROMOTIONAL COPY

Madchen Music
Kansoma Music
Cape Ann Music
B M I



NOT FOR SALE

BG 0209

45 RPM

MT-502

VOCAL

LAND OF MAKE BELIEVE

(Nelson, Raye, Alex)

BIG RIVERS

AD LIB RECORDS
157 W. 57th St.
N. Y. 19, N. Y.


AD Lib RECORDS
POP-LINE®
PROMOTIONAL COPY
Madchen Music
Kansoma Music
Cape Ann Music
B M I
NOT FOR SALE
BG 0209
45 RPM
MT-503
VOCAL
NO ONE ELSE
(Nelson, Raye, Alex)
BIG RIVERS
AD LIB RECORDS
157 W. 57th St.
N. Y. 19, N. Y.


TRADE MARKS. REG U S PAT OFF MARCAS REGISTRADAS
TRADE MARK MADE IN U S A
COLUMBIA AND
COLUMBIA
PROMOTION RECORD
NOT FOR SALE
HIGH-FIDELITY PLUS
4-40926
JRZSP 40228
45 RPM
2:48
(BMI)
Golden West Melodies
E-S-8
I'LL BE THERE (When You Get Lonely)
- Burgess -
JO STAFFORD
with PAUL WESTON


TRADE MARKS REG. U.S. PAT OFF MARCAS REGISTRADAS
COLUMBIA AND
TRADE MARK MADE IN U.S.A.
COLUMBIA
PROMOTION RECORD
NOT
FOR SALE
HIGH FIDELITY PLUS
4-40926
JRZSP 40210
45 RPM
1:56
(ASCAP)
Paramount Music
Corp.
UNDERNEATH THE OVERPASS
-H. David-S. Burt-Bacharach-
JO STAFFORD
with PAUL WESTON

UNITED ARTISTS RECORDS

PAT COOPER

UALP 9-3446 A

SIDE 1

PROMOTION COPY

33⅓

Hi Fidelity

NOT FOR SALE

AN ITALIAN WEDDING

(in 3 parts)

Part I 3:21

Part II 3:18

Part III 1:51

From the Album "Our Hero. . .Pat Cooper"

Published by Ridge Music Corp.
(ASCAP)

NEW YORK 19 N Y • MADE IN U S A

UNITED ARTISTS RECORDS

PAT COOPER

UALP 9-3446 B

SIDE 2

PROMOTION COPY



33⅓

Hi Fidelity

NOT FOR SALE

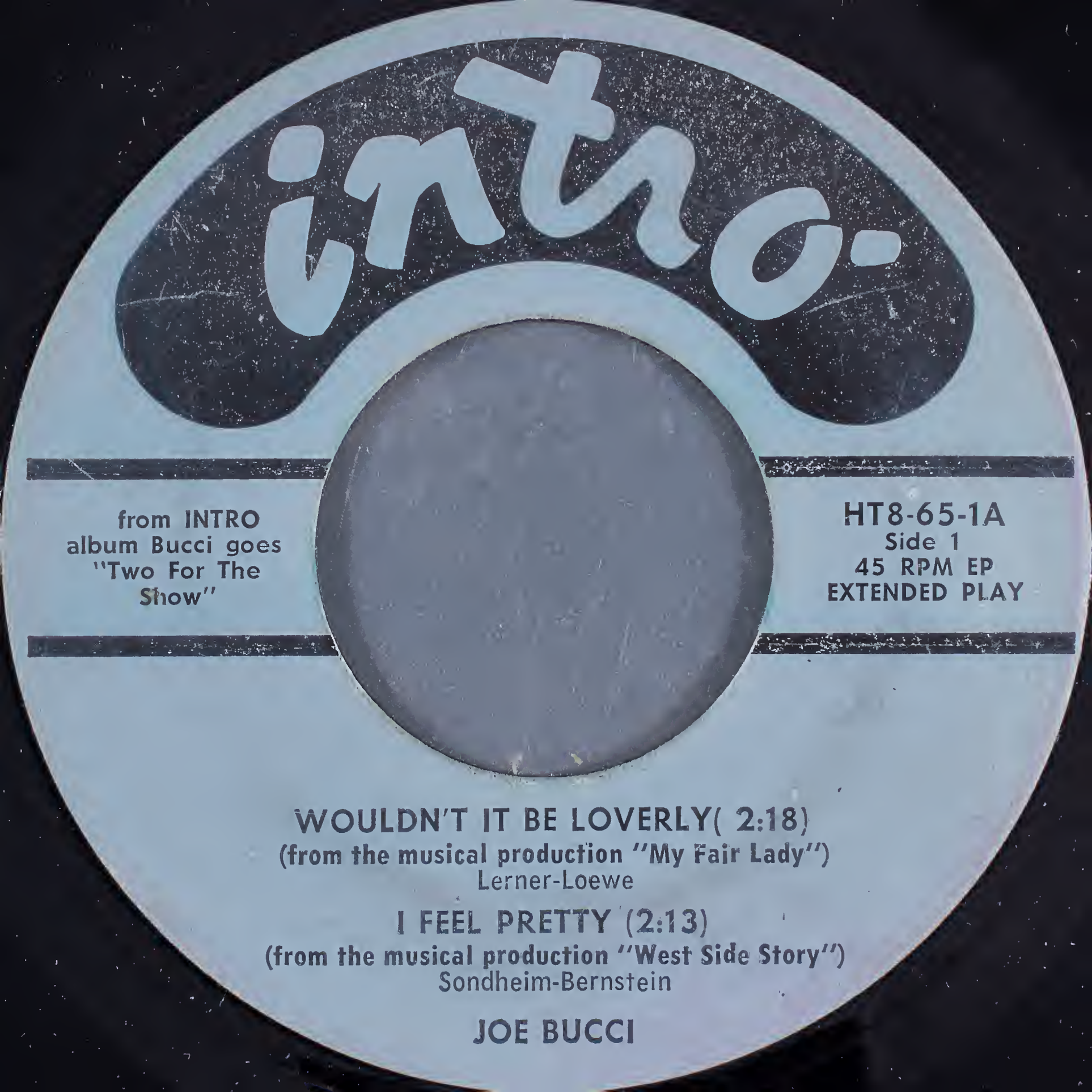
AN ITALIAN WEDDING

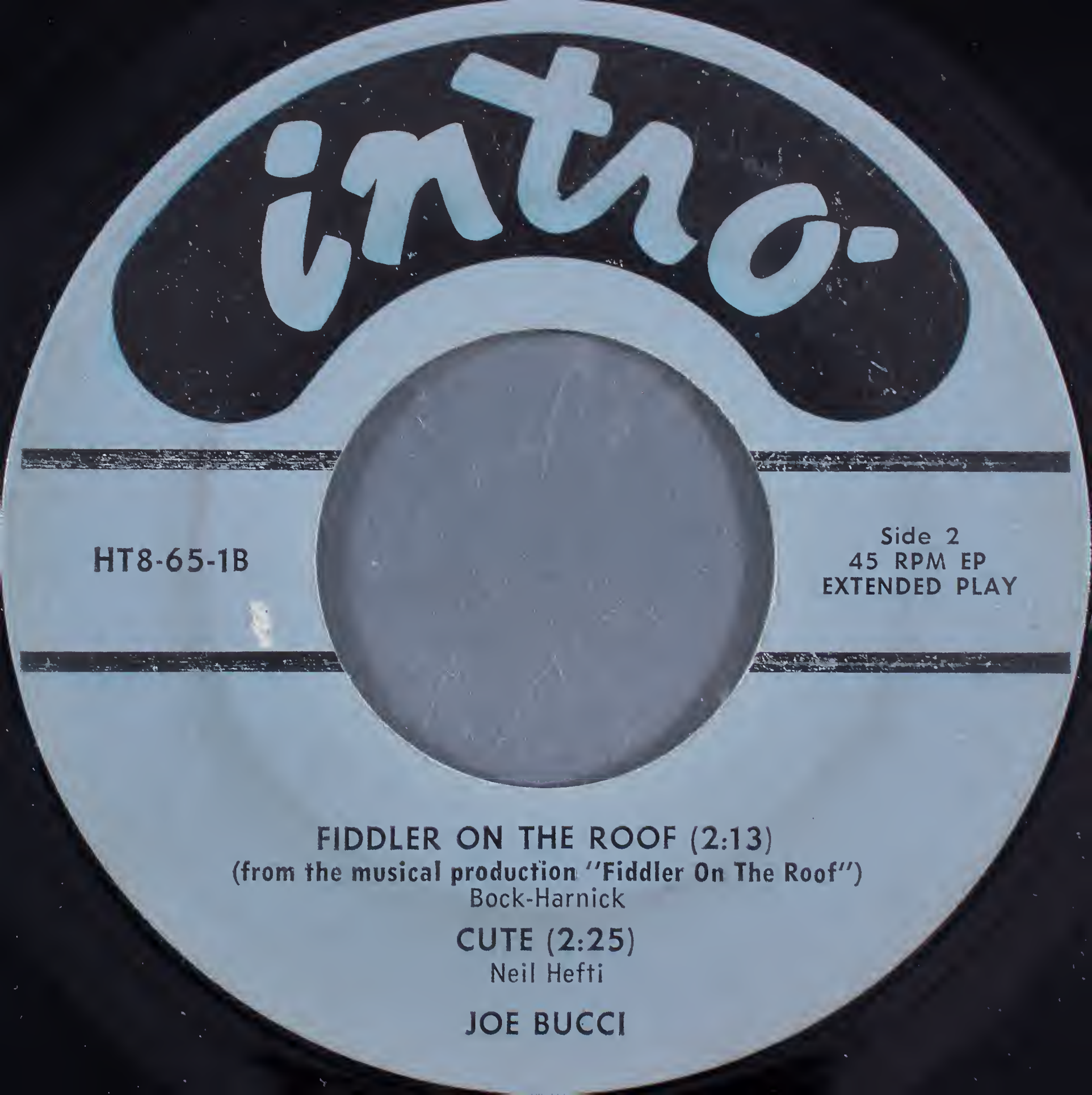
(Complete) 8:30

From the Album "Our Hero. . .Pat Cooper"

Published by Ridge Music Corp.
(ASCAP)

NEW YORK 19 N Y • MADE IN U S A


intro
from INTRO
album Bucci goes
"Two For The
Show"
HT8-65-1A
Side 1
45 RPM EP
EXTENDED PLAY
WOULDN'T IT BE LOVERLY(2:18)
(from the musical production "My Fair Lady")
Lerner-Loewe
I FEEL PRETTY (2:13)
(from the musical production "West Side Story")
Sondheim-Bernstein
JOE BUCCI


intro
HT8-65-1B
Side 2
45 RPM EP
EXTENDED PLAY
FIDDLER ON THE ROOF (2:13)
(from the musical production "Fiddler On The Roof")
Bock-Harnick
CUTE (2:25)
Neil Hefti
JOE BUCCI


20th CENTURY FOX RECORDS
45-6712
45-TF 80201
From LP
STAR!
DTCS 5102
Arranged and
Conducted by:
Lennie Hayton
From Film
STAR!
20th Century
Music Corp.
A.S.C.A.P. 2:19
PROMOTION
COPY
NOT FOR
SALE
STAR !
(SAMMY CAHN-JIMMY VAN HEUSEN)
JULIE ANDREWS
Distributed By ABC Records
20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS.REG. MADE IN U.S.A.


20th CENTURY-FOX RECORDS
PROMOTION COPY NOT FOR SALE
From Film STAR !
New World Music Corp. ASCAP - 3:14
45-6712
45 TF-80202
From LP STAR ! DTCS 5102
Arranged and Conducted by: LENNIE HAYTON
SOMEONE TO WATCH OVER ME
(GEORGE & IRA GERSHWIN)
JULIE ANDREWS
Distributed By ABC Records
20th CENTURY-FOX RECORD CORPORATION, NEW YORK
TMKS.REG. MADE IN U.S.A.

MAC

173 Mill Street, Winchendon, MA 01475

Side I
Time: 2:38



Words and Music
by: R. Robichaud
(C) 1982

"LOCK & KEY"

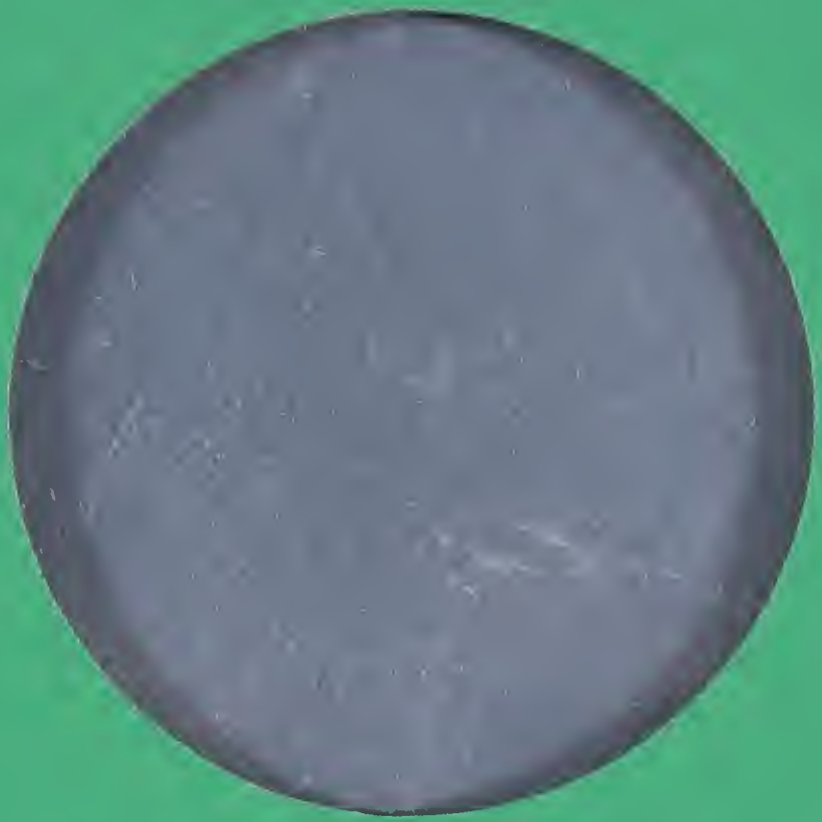
Marie-Anne

Recorded at Kevin Tracey Studios
342 Lincoln Street, Manchester, N.H.

MAC

173 Mill Street, Winchendon, MA. 01475

Side II
Time: 2:41



Words and Music
by: Mattie O'Neil
ASCAP
Mills Music Inc.
(C) 1950

"DON'T SELL DADDY ANY MORE WHISKEY"

Marie-Anne

Recorded at Kevin Tracey Studios
342 Lincoln Street, Manchester, N.H.